

# THE MUSICAL TIMES

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Examination, Wednesday, February 18, at 3.

LECTURE by Walter Macfarren, Esq., F.R.A.M., Wednesdays,  
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Amy Jane Watts.

### COUNTERPOINT CERTIFICATE.

Ernest Preston Whitehead.

Number of candidates, 231. Total number of passes, 93.

EXAMINERS.—Professor Philip Armes, M.A., Mus.D., G. E. Bambridge, G. H. Betjemann, Henry R. Bird, Sir Frederick Bridge, M.V.O., Mus.D., W. Creser, Mus.D., A. E. Drinkwater, M.A., A. J. Greenish, Mus.D., Rev. H. G. Bonavia Hunt, Mus.D., C. W. Pearce, Mus.D., Herbert Sims Reeves, A. Madeley Richardson, M.A., Mus.D., Gordon Saunders, Mus.D., E. H. Turpin, Mus.D., Charles Vincent Mus.D., and A. H. Walker, B.A., Mus.D.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1903.

## SALISBURY CATHEDRAL.

*Thursday.*—Up, and I up and down the town [Salisbury], and find it a very brave place. The river goes through every street; and a most capacious market-place. The city great, I think greater than Hereford. But the Minster most admirable; as big, I think, and handsomer than Westminster: and a most large Close about it, and houses for the Officers thereof, and a fine palace for the Bishop. So to my lodging back, and took out my wife and people to show them the town and Church; but they being at prayers, we could not be shown the quire. A very good organ. . . . So back home; and there being light we to the church, and there find them at prayers again, so could not see the quire; but I sent the women home, and I did go in and saw very many fine tombs. So home to dinner.—*From the Diary of Mr. Pepys, June 11, 1668.*

The leisurely travelling conditions of Mr. Pepys's day enabled the wayfarer to see places that are now rushed past at express speed. How often one hears something like this: 'Salisbury; yes, it has the tallest spire in England, I have seen it from the train'! But to spend a week-end, or even a day there under the shadow of its lovely Cathedral is a real enjoyment to anyone who is able to appreciate the beautiful.

The pleasure attending such a visit is, however, greatly enhanced by a little preliminary study of the history associated with a place, or building. This helps to create an environment, and one alights from the train feeling to some extent equipped for the personal contact with scenes that have become already deeply impressed upon one's mind. In regard to Salisbury, its history and that of its famous Cathedral are, for our present purpose, soon grasped. About a mile to the north of the city is the site of Old Sarum, —called by the Saxons Searbyrig, the dry city—formerly a fortified place, now a mound. A fine Cathedral, 270 feet long by 75 feet wide, stood there until the 13th century. One of the Old Sarum bishops, Osmund (died 1099), afterwards canonized as St. Osmund, deserves special mention in that he initiated the Sarum Use. In compiling this 'Consuetudinarium,' Osmund had collated the various forms of ritual in use in many churches both in England and abroad. The 'Use' was almost entirely re-written and re-arranged by Bishop Richard Poore in the 13th century. Its adoption by almost the whole of England reflected much glory upon Sarum throughout the country, so that, in the words of Bishop Giles de Bridport, 'like the sun in his heavens, the church of Salisbury is conspicuous above all other churches in the world, diffusing the light everywhere and

supplying their defects.' Osmund was chaplain to William the Conqueror, and it is said that the first body of canons chosen by him were noted for their learning and skill in music. William of Malmesbury speaks of '*Canonicorum claritas cantibus et literatura juxta nobilium.*'

Much of interest might be written about other bishops of Sarum—for instance, one Roger, who gained his mitre by singing a hunting mass quickly before Henry I.! and the aforesaid Giles de Bridport, who 'granted 200 lbs. of wax annually from his wardrobe for increasing the lights in the church—but we may specially refer to Bishop Richard Poore, who entirely belied his patronymic in that he waxed exceeding rich. It was owing to the efforts of Bishop Poore that the site of Salisbury Cathedral was changed from Old Sarum to its present situation. This was early in the 13th century. The foundation stones—for there



THE CHAPTER SEAL.

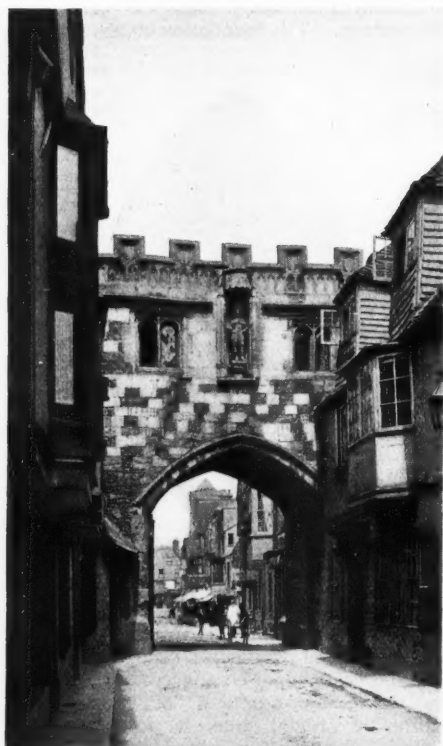
were many—of the stately structure as we now see it were laid on April 28, 1220. The building of the Cathedral occupied altogether forty-six years, and cost, according to present-day value, half-a-million of money. Two features of special interest from an architectural point of view are: (1) that it is the first important building entirely in the style known as Early English, and (2) that it has the rare distinction of having been erected upon a virgin site. Both these attributes are very vividly brought within the vision of the beholder. Most cathedrals contain a mixture of styles, but at Salisbury, with a few very trifling exceptions, Early English, as practised from A.D. 1220 to 1258, gives the noble edifice an unity of design unique among English cathedrals. This unity is not only a feature of the design, but can be traced in the astonishing regularity of the size of the stones. As soon as the builders finished one part of the stonework

they copied it exactly in the next, regardless of trouble or expense. Certainly not to them could be applied the lines :—

They made the front, upon my word,  
As fine as any abbey.  
But, thinking they could cheat the Lord,  
They made the back part shabby.

Hardly less beautiful than the perfectly proportioned Cathedral is the 'most large Close about it, and houses for the Officers thereof, and a fine palace for the Bishop,' to quote genial, gossiping Mr. Pepys. No wonder that poets and painters have been inspired by so fair a scene—the sanctuary standing there, like some fair jewel set in peaceful surroundings of perfect appropriateness.

The famous spire is literally the outstanding feature of Salisbury Cathedral. It is the loftiest



THE HIGH STREET GATE.

(Photo by Messrs. Witcomb and Son, Salisbury.)

in England, being 404 feet in height, and the most beautiful in the world. The noble two-storied North porch, the imposing West front, and the symmetrically perfect cloisters add to the charm of the scene; and in gazing upon the whole structure, whether in the glory of the mid-day sun, or in the calm, cold light of the moon, one naturally recalls the lines :—

They dreamt not of a perishable home  
Who thus could build.

The plan of the building is that of a double cross. An uncommon feature of the Nave is

the connected base of the main columns. Extremely beautiful is the Triforium, in style not unlike Westminster. The strengthening arches across the transepts will not escape notice, recalling as they do similar work at Wells and Canterbury; these arches (*circa* 1481) are perpendicular across the Great Transepts and inverted in the East (or Choir) Transepts. The unusually large number of windows, pillars and doorways in the Cathedral may be ascertained from the following local rhyme :—

As many days as in one year there be,  
So many windows in this church we see;  
As many marble pillars here appear  
As there are hours throughout the fleeting year;  
As many gates as moons one year does view—  
Strange tale to tell! Yet not more strange than true.

The Chapter House, octagonal in form, is remarkable for the sculptures which ornament the spandrils of an arcade between the bases of the windows and the seats. These figures, in high relief, illustrate various scriptural subjects. On entering the Cloisters one cannot fail to be struck by the long vista of the arcades, the verdure of the grass in the open area, with the two cedar trees in the centre, and the view of the Cathedral; and the prospect is one justifying the statement that the Cloisters of Salisbury constitute 'one of the finest ornamental enclosures in the Kingdom.'

Before proceeding to refer to the literary and musical interests of the Cathedral, a slight digression may be made in regard to some ancient music-makings in the city. Two hundred years ago there existed at Salisbury a 'Society of Lovers of Musick.' A very early reference to the proceedings of these enthusiasts is to be found in—

A Sermon preach'd at the Cathedral Church of Sarum, November 22, 1700. Before a Society of Lovers of Musick. By THOMAS NAISH, M.A., Sub-Dean of Sarum. London . . . 1701.

From this discourse of the Sub-Dean's a sentence, quite Shakespearean in expression, may be quoted: 'A man's mind must be very tough and dry, or the musick very mean and insipid, if he is not wrought upon thereby.'

A musical festival was held in 1727 and probably annually till 1741, when 'St. Cecilia's Concert included vocal and instrumental musick at the Cathedral Church in the morning and an ordinary for gentlemen at the Crown and Mitre tavern,' in addition to a ball after the concert. These festivals were held 'for the benefit of the City Musick,' but in one year (1743), 'Widow Gingell' shared in the proceeds. New music by Mr. Handel—then in the flesh—was frequently announced, the orchestra being strengthened by 'additional hands from London, Oxford, and Bath.' In September, 1748, a local professor announced as the most attractive features of his benefit concert 'the two celebrated French Horns from the Opera House; and likewise the famous March in Judas Maccabæus, accompanied by the Original Side Drum.' One would

like to know where that 'original side drum' came from.

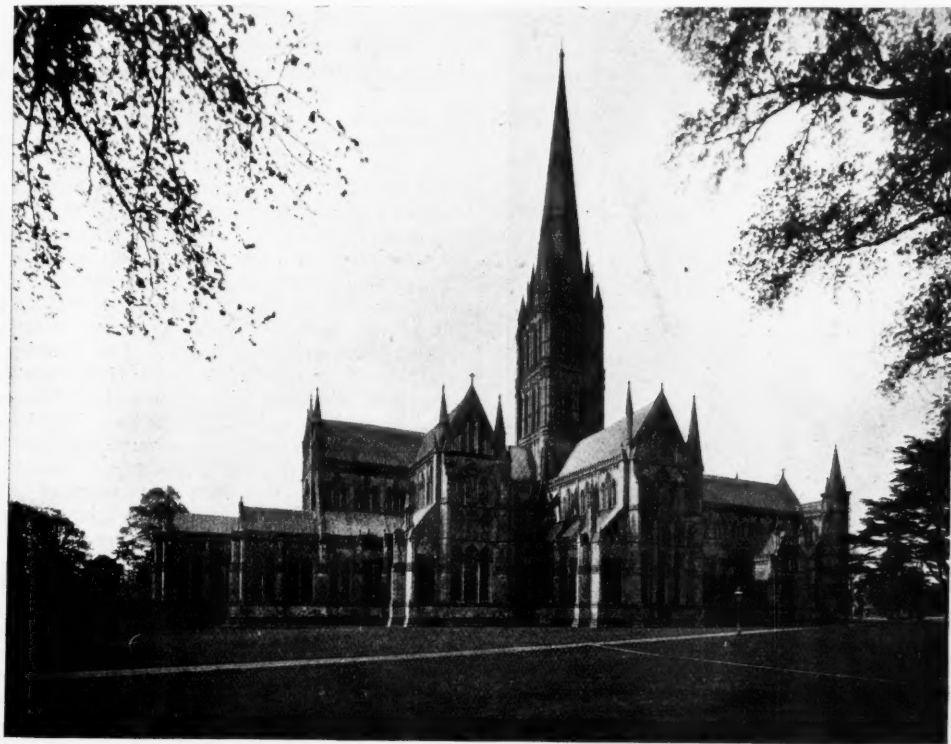
To return to the festivals. That of 1749—then a two-days' function—brought forward 'a Grand Concerto for a Trumpet, Kettle Drums, &c.' On October 5, 1750, 'at the New Assembly Rooms was performed the Messiah, or Sacred Oratorio.' This is a very early instance of the performance of Handel's masterpiece in the provinces, as it was not given at the meetings of the Three Choirs till seven years later. The 'Messiah,' however, did not gain admittance into the Cathedral until the year 1752, when it was announced as 'an anthem taken from the first and second Acts of the Messiah, or Sacred Oratorio' on the first day, and the remaining portion on the second day of the festival. The

The vocal performers were eighteen in number, among whom the principal were Dr. Hayes, Professor of Musick at Oxford, his two Sons, and Mr. Freeman. The Instrumental Performers consisted of sixteen Violins, two Hautboys, two Tenor Violins, a Bassoon, a Harpsichord, four Violoncellos, two Double Basses, with French Horns, Trumpets and Drums.

The Music was performed with great Spirit and exactness, and was received with Applause by a numerous and brilliant audience.

It should be remembered that at that time Handel was living in London, and this information shows that during his lifetime the composer did not restrict the performances of his 'Messiah' to London or to those under his own direction.

To return to the Cathedral. A visit to its Library is made specially interesting by the



SALISBURY CATHEDRAL.

(Photo by Messrs. Witcomb and Son, Salisbury.)

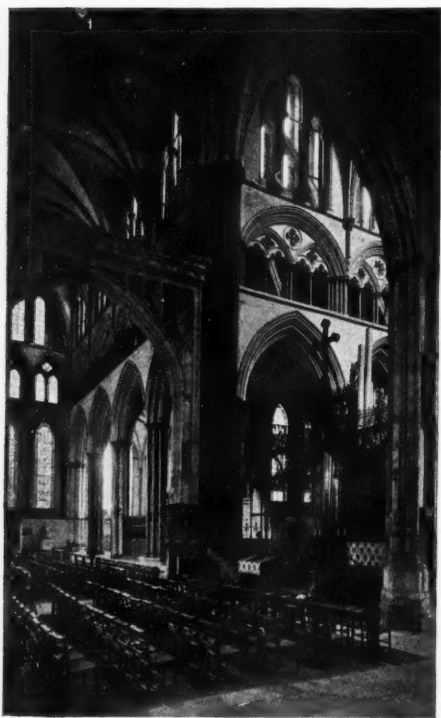
band and chorus parts of the 'Messiah' used on these occasions must, of course, have been in manuscript. An account, from the *Salisbury Journal*, of the festival concert given on September 28, 1750, may be quoted as showing the disposition of the band, &c.:—

All the above-mentioned pieces ['Messiah,' 'Te Deum,' 'Samson,' 'Judas,' &c.] were the compositions of one and the same Author, Mr. Handel, whose fertile and transcendent genius has justly acquired him a continued and universal Admiration for more than forty years past.

company of the librarian, the Rev. S. M. Lakin, who has been connected with the Cathedral for more than half-a-century. One of the oldest books in the Library is a Psalter of the Gallican Version, written on vellum and dating from the 10th century. The Calendar is ornamented with the signs of the Zodiac drawn in red outline, and the Psalter and Canticles have large initials chiefly formed of dragons. A 'Breviarium secundum usum Sarum' (circa 1460) contains the service for the enthronement of the Boy Bishop. This fine and handsomely written manuscript is

ornamented with initials and borders in gold and colours. The unique 'Tonale secundum usum Sarum' bound up with an 'Ordinale secundum usum Sarum,' written on vellum, is of the 14th century. Another treasure is a contemporary copy of Magna Charta, said to be the transcript entrusted to the care of William Longespée, Third Earl of Salisbury, but which is doubtless one of the copies sent round to all the Cathedrals. Among the printed books are 15th and 16th century tomes of extreme rarity. A copy of the 'Returning Backslider,' by the Puritan divine Richard Sibbes, contains this couplet in the handwriting of Izaak Walton:—

Of this blest man let this just praise be given,  
Heaven was in him before he was in heaven.



THE NAVE TRANSEPT.

(Photo by Messrs. Witcomb and Son, Salisbury.)

In considering the strictly musical part of our subject the various organs may first claim attention. An early reference thereto is of the year 1480, when the great organ was standing in the Nave (*in corpore ecclesiae*). Three organs are mentioned in the year 1539—of which the chief then stood on the choir screen, the remaining two instruments being located in the Lady Chapel and probably near the High Altar. There is a recorded charge for a 'Sache of Colles, for to breathe the Organ in the Choir,' whatever that may mean. A hundred years later a contract was made for enlarging the great organ

and adding a choir organ in order to make it 'a perfect good organ after the fashion of St. Paul's, London.' In anticipation of the troublous times of the Commonwealth the Dean and Chapter caused the organ to be taken down and its parts safely stowed away, thus in 1648 we find the following disbursement recorded:—

4 men helping to take down the organ .. 4s. od.  
Beer for them .. .. 6d

After the Restoration, Thomas Harris, organ-maker, was employed to re-erect the hidden instrument. In December, 1668, he also undertook to build a new organ to consist of '4 stops and one half,' viz.:—

A diapason, consort pitch.  
A flute.  
A twelf, from y<sup>e</sup> diapason.  
A fifteenth.  
A hoyboy half way.

The compass from A re to C sol in alt.

This miniature organ was probably erected as a security for the debt of £50 then owing by Harris to the Dean and Chapter. One of the seven signatories to the agreement was 'Michael Wise,' then recently appointed organist.

We may now pass on to the wonderful organ built in 1710 by Renatus Harris. Its magnificent case (of which we give an illustration) stood forty feet high and twenty feet broad; moreover, this instrument had the distinction of being the first four-manual organ erected in England. One of the keyboards, however, acted on stops borrowed from the great organ. The specification (printed in full in Grove's 'Dictionary of Music and Musicians,' ii., 595) included a 'Drum Pedal, C C,' the 'roll' of which was caused by the addition of a second pipe sounding a semitone below the first pipe, with which it caused a rapid beat. The following particulars of this Harris organ are taken from the original of the illustration given on the opposite page:—

This instrument consisting of four sets of keys and fifty stops, stands over y<sup>e</sup> choir door and is above 40 foot high & 20 foot broad, the arch under which it stands being lofty, and but narrow, would admit no larger extension in breadth, and yet it was judg'd necessary to carry the finishings very high, to render this figure more lively & proportionable to the structure of the Church (which is from the pavement to the vaulting thereof 80 foot high). The Organ Blower, as well as the bellows which are very large, have room in the body of y<sup>e</sup> case, in which are all y<sup>e</sup> movements, keys, rollar boards, and eleven stops of Echos, and yet the sight of the work is conceal'd from him as he is from the people in the church or gallery. This Organ is a new contrivance, and on it may be more variety express'd than by all y<sup>e</sup> Organs in England, were their several excellencies united. The figures designed for the finishing of y<sup>e</sup> Choir Organ are not as yet set up, neither are y<sup>e</sup> finishings of y<sup>e</sup> great organ fore short'n'd in this print according to perspective, because all parts of the instrument should answer the scale.

In 1792 Renatus Harris's four-manual organ gave place to one of three manuals built by Green, the gift of King George III. in his capacity





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of 'a Berkshire gentleman,' as until 1836 that county was included in the diocese of Sarum. The present instrument—a splendid example of the handiwork of the late Father Willis—was built in 1876-77 at a cost of £3,500, and is the munificent gift of Miss Chafyn Grove. The case cost an additional £1,000, and on the blowing apparatus—invented by Willis for Salisbury, and afterwards used by him at St. Paul's Cathedral and elsewhere—a further sum of between £800 and £1,000 was spent. Here is the specification of the organ, which is divided and placed on each side of the Choir, as at St. Paul's Cathedral:—

GREAT ORGAN (14 Stops).			
	Feet		Feet
Double Open Diapason ...	16	Twelfth ...	3
Open Diapason (large) ...	8	Fifteenth ...	2
Open Diapason (small) ...	8	Piccolo ...	2
Stopped Diapason (Bass from		Mixture (4 ranks)	
Claribel Flute) ...	8	Double Trumpet ...	16
Claribel Flute (closed Bass) ...	8	Trumpet ...	8
Principal ...	4	Clarion ...	4
Flute Harmonique ...	4		
SWELL ORGAN (14 Stops).			
Contra Gamba (closed Bass) ...	16	Super Octave ...	2
Viol da Gamba ...	8	Mixture ...	16
Open Diapason ...	8	Contra Fagotto ...	8
Lieblich Gedact ...	8	Trumpet ...	8
Vox Angelica (Tenor C) ...	8	Hautboy ...	8
Octave ...	4	Clarion ...	4
Flute Harmonique ...	4	Vox Humana ...	8
SOLO (6 Stops).			
Flute Harmonique ...	8	Corno-di-Bassetto ...	8
Flute Harmonique ...	4	Tuba ...	8
Orchestral Oboe ...	8	Clarion ...	4
CHOIR (10 Stops).			
Lieblich Gedact ...	16	Lieblich Gedact ...	4
Lieblich Gedact ...	8	Gemshorn ...	4
Salicional ...	8	Flageolet ...	2
Flute Harmonique ...	8	Corno-di-Bassetto ...	8
Flute Harmonique ...	4	Cor Anglais ...	8
PEDAL (11 Stops).			
Double Open Diapason ...	32	Flute ...	8
Open Diapason (metal) ...	16	Mixture (4 ranks) ...	32
Open Diapason (wood) ...	16	Contra Posaune ...	16
Violone ...	16	Ophicleide ...	16
Bourdon ...	16	Clarion ...	8
Octave ...	8		
COUPLERS.			
Swell to Great, Unison.		Choir to Great.	
Swell to Great, Super Octave.		Solo to Pedals.	
Swell to Great, Sub Octave.		Great to Pedals.	
Swell to Choir.		Swell to Pedals.	
Solo to Great.		Choir to Pedals.	

Tremulant to Swell; 4 patent pneumatic combination Pistons to each Manual Clavier; Great Pistons to composition pedals.  
4 combination Pedals to Pedal Organ.  
Two T Pedals acting on Great to Pedal and Solo to Great Couplers.

Salisbury has a Choristers' School attached to its Cathedral; moreover, it is one of the earliest which obtained a separate endowment, due to Bishop Roger de Mortival in 1319. In the reigns of Edward II. and Edward III., property of very considerable value was dedicated to the maintenance and education of fourteen choristers. A copy of a tailor's bill for the clothing of a chorister in 1632 has been preserved. It reads thus:

Cloth Coate and hose and sharge Weskett.  
8 doz. silke coate buttons at 4<sup>d</sup>. per dozen.  
Flanling to line ye Coate.  
For a shoulder nott 1s. 5d.  
For knee strings and pockets 8d.  
For a yard and <sup>3</sup>/<sub>4</sub> of sharge at 3s.  
For a pr. of wostered stockings.  
For making of ye Cloth Coate and hosen and half  
slives and sharge weskett 7s.  
For letter Pockett. . . .

Several former choristers became cathedral organists: Edward Lowe, organist of Christ Church, Oxford, from 1630 (?) to 1682, and Joseph Corfe and J. E. Richardson, both organists of Salisbury, being amongst them. The following can also be claimed as 'old boys': Charles Lucas, third Principal of the Royal Academy of Music; Dr. C. G. Verrinder, the late Signor Franco Novara (W. F. Nash), and Albert Ernest Alsor Clair Ford, better known as Mr. Ernest Ford.

One of the choristers is appointed 'Bishop's boy.' This is an office of great antiquity, as there are frequent entries in the Capitular Registers with regard to him, and in the 15th century the names of some of these boys are recorded. One of the duties of the 'Bishop's boy' is to ascertain before every service whether the Bishop will attend at the Cathedral, and he walks before the Apparitor, in his surplice, on such occasions. He is admitted to this office by the Bishop in a formal manner. The boy kneels before the Bishop, who lays his hands upon him and says:—

*A. B. admitto te in Puerum Episcopi, in nomine Patris, et Filii et Spiritus Sancti. Amen.*

This is an old custom in Sarum Cathedral, and it would be interesting to know whether there are other cathedrals in which such custom is observed, or can be traced as formerly in use. At the enthronement of a new Bishop the Bishop's boy, under a tree opposite the Choristers' School, speaks a congratulatory address in Latin to the Bishop, and the Prelate replies, also in Latin, beginning with 'Boy of eminent hope, and you white-robed scholars of our Church,' and concluding, before the Benediction, with 'May God guard you in school and in games, at table, and at your chambers.'

At the present time the Choristers' School is in a very flourishing condition under the able direction of the Rev. Arthur G. Robertson, the Headmaster and a Vicar-Choral of the Cathedral who, by-the-way, is an old boy of St. Michael's College, Tenbury. Sixteen choristers are under his care and influence, and they give evident proof of happy lives spent in delightful surroundings. Candidates must have good voices; they are admitted between the ages of eight and ten years, and they receive a good classical education. The parents of the boys are required to pay the sum of £12 per annum towards the cost of board and education. The boys live in a fine old house in the Close, but their practice room is located in the garden of the organist's house. Here one may listen to the careful vocal training imparted to the choristers by Mr. South, the organist. There is an organ in this old apartment, and the music library is a model of neatness. In the accompanying photograph the traditional cambric frills worn by the Salisbury choristers will be noticed.

Once a year—on the August Bank-holiday—there is held an annual festival of old choristers

who, in the absence of the Lay Clerks on vacation, sustain the entire service at evensong. The proceedings also include a cricket match (Past *v.* Present), a concert in the Schoolroom, tea at the Deanery, &c. The Sarum Choristers' School is one that deserves 'full marks' for admirably discharging a very important duty in Cathedral life.

The most famous of the Vicars-Choral was the Rev. Thomas Lawes, eminent as the father of Henry and William Lawes. He died November 7, 1640, and was buried in the Cathedral or its precincts. An old-time singing-man (*circa* 1609) distinguished himself in quite

and in 1539 Thos. Knyght received the sum of 2s. for playing 'in the week of Pentecost.' These payments were doubtless those made to Vicars-Choral before a regular organist was appointed—the title 'Sir' being used as a designation of those in holy orders.

According to Mr. John E. West's 'Cathedral Organists,' the earliest recorded 'chief musician' at Salisbury was John Farrant, composer of 'Farrant in D minor,' who reigned from 1598 to 1602. But although Farrant may be the earliest post-Reformation organist, there is mention of one Thomas, called 'Organista,' who was given a minor office on Sept. 27, 1454.



THE CHORISTERS OF SALISBURY CATHEDRAL, WITH THEIR HEADMASTER, THE REV. A. G. ROBERTSON, AND THE CATHEDRAL ORGANIST, MR. CHARLES F. SOUTH.

*Photographed specially for THE MUSICAL TIMES by Messrs. Witcomb and Son, Salisbury.*

an extraordinary manner. This gentleman left the Cathedral during service and made his way to the Deanery, where he tried to murder the Dean, chasing that alarmed cleric round the house till he locked himself in a room. The murderously disposed Lay Clerk thereupon returned to his place in the Cathedral and took part in the anthem!

Some of the organists may now claim attention. In the year 1536 the following entry occurs in the Chapter books:—

*Pd.* Thos. Knyght for playing the organ his salary for the quarter . . . . 6s. 8d.

Again:—

*Pd.* to Sir Beckwyth for playing the organ for the whole year . . . . . 26s. 8d.

To John Farrant succeeded John Holmes, one of the contributors to 'The Triumphs of Oriana' and the master of Adrian Batten and Edward Lowe. Ellis Gibbons (brother of the famous Orlando, and also a contributor to 'Oriana'), Edward Tucker and Giles Tomkins are also worthy of mention. These three were the immediate predecessors of the most widely known organist of Salisbury, Michael Wise, composer of such deeply expressive anthems as 'The ways of Zion do mourn,' and 'Prepare ye the way of the Lord,' and other similar creations to the number of thirty-six. He is said to have been born in the city (but this lacks confirmation) in 1638. He was appointed organist of Salisbury in 1668. That he was a

pluralist is proved by the fact of his having been sworn in a Gentleman of the Chapel Royal—in succession to Raphael Courteville, deceased—on January 6, 1676, but at the coronation of James II. (April 23, 1685), Mr. Wise 'was then suspended and did not appear.' On January 27, 1687, in the year of his death, he became Almoner and Master of the Choristers of St. Paul's Cathedral. He must therefore have spent much of his time in travelling between Salisbury and London.

The Chapter records of Salisbury throw light upon Michael Wise's doings and misdoings. On April 20, 1679, a Mr. Mitternacht was appointed to play the organ as his substitute, Mitternacht's salary during the time he thus acted being deducted from that of the chief musician of the Cathedral. Fines of 5s., 10s., and 20s., and admonitions for absences and irregular attendances on the part of Mr. Wise,

profess, that I am heartily sorry for that my miscarriage, & do very humbly desire their pardon; promising to behave myself hereafter with all reverence & duty in my place, according to y<sup>e</sup> promise which I made at my admission.

Against the foregoing must, however, be recorded the following payment made by the Dean and Chapter, and to their credit, be it said:—

*To Michael Wise 50s. for his paines in setting certain anthems.*

He figures in 'The Wiltshire Ballad' of 1680 (Bagford Collection), of which a specimen stanza may be quoted:—

This was the Humble Holy Guise  
Of the Religiously Precise  
Which made them Gallop to Mic. Wise  
To Sign it.

Michael Wise met his death at the hand of a night watchman on August 24, 1687. He is



THE CHOIR, LOOKING WEST.

(Photo by Messrs. Wilcomb and Son, Salisbury.)

and the dismissal of Mitternacht—all recorded in the Chapter books—show that the organist and his deputy gave their superiors some trouble. The following entries refer to an accusation made against the Dean and Chapter by Organist Michael Wise:—

11 May, 1674—Accusation: That y<sup>e</sup> Dean and Chapter within these seven years last past had received of y<sup>e</sup> choristers rents above y<sup>e</sup> sum of Three Hundred pounds more than ever they pay'd to him or y<sup>e</sup> choristers.

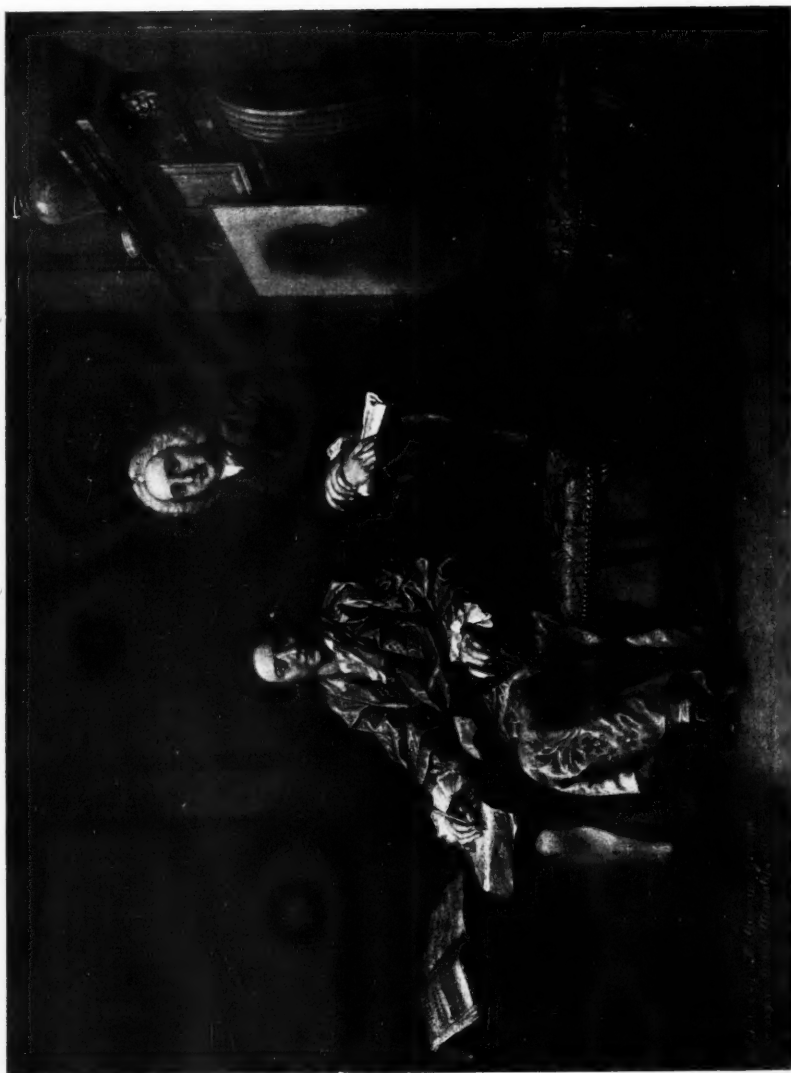
May 23, 1674.—I Michael Wise do acknowledge that rashly and inconsiderately I said some words, which tended to y<sup>e</sup> reproach & dishonor of y<sup>e</sup> Dean & Chapter which upon better thoughts I have reason to believe were false. I do therefore hereby declare &

said to have 'quarrelled with his (second) wife on some trivial matter, and rushed out of his house. The watchman met him while he was boiling with rage, and commanding him to stand and give an account of himself, he struck the guardian of the peace to the ground, who in return aimed a blow at his assailant with his bill, which broke his skull, of the consequence whereof he died.' All biographers of Wise give Salisbury as the place of his untimely end, but, strangely enough, no entry of his burial is to be found anywhere in that city. Burney and Hawkins are generally given as the authorities for the statement that Salisbury was the deathplace, but these historians probably obtained their



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DR. MAURICE GREENE AND HIS FRIEND JOHN HOADLY.

(Reproduced from a hitherto unpublished painting in the possession of Mr. J. Edward Street and by his special permission.)

information from Anthony à Wood's MS. biographical notes of musicians, now in the Bodleian Library. Here is the extract from Wood:—

He [Wise] was knock'd on the head & kill'd downright by the night-watch at Salisbury for giving stubborn & refractory language to them on S. Bartholomew's day at night, an. 1687.

Anthony à Wood, not altogether a model of accuracy, may easily by a slip of the pen have written Salisbury for London, and the possibilities are that Wise met his death during one of his necessary visits to the Metropolis.

We may now pass on to the two Corfes, father and son, both natives of Salisbury, who between them held office for the long period of seventy-one years. Joseph (the elder) is buried in the Cathedral, and the remains of Arthur Thomas Corfe rest in the South cloister. The latter died suddenly, while kneeling at his bedside in the act of prayer, in his ninetieth year. The present holder of the office is Mr. Charles Frederick South, born in London, February 6, 1850. He studied music under his brother, Mr. H. J. South, and the late George Cooper. His organ appointments previous to Salisbury were Aske's Hospital, Hoxton (1866), and the Church of St. Augustine and St. Faith, under the shadow of St. Paul's Cathedral (1868). He resigned the latter post on his appointment to Salisbury in succession to Mr. Bertram Luard Selby in 1883. For a few years he conducted the Sarum Choral Society; but he now devotes most of his time to the Cathedral, with results that testify to his conscientious attention to duty in one of the fairest of fanes in the land.

It is no wonder that music-loving and saintly George Herbert experienced untold delight in his 'twice-a-week foot-walk' to Salisbury from his parsonage at Bemerton hard by. And has not a gentle poet of later time (Coventry Patmore) said:—

Once more I came to Sarum Close,  
With joy half memory, half desire,  
And breathed the sunny wind that rose  
And blew the shadows o'er the spire,  
And toss'd the lilac's scented plumes,  
And sway'd the chestnut's thousand cones,  
And fill'd my nostrils with perfumes,  
And shaped the clouds in waifs and zones,  
And wafted down the serious strain  
Of Sarum bells.

For valued assistance in the preparation of this article thanks are ungrudgingly tendered to the following: the Rev. S. M. Lakin, M.A., Librarian of the Cathedral; the Rev. Arthur G. Robertson, M.A., Master of the Choristers' School and Vicar-Choral; Mr. A. R. Malden, Chapter Clerk; Mr. George Freemantle, Dean's Verger; Messrs. Witcomb and Son, for permission to reproduce their excellent photographs; and to Mr. Charles F. South, Cathedral organist, for his kindness in various ways.

DOTTED CROTCHET.

## DR. MAURICE GREENE.

(1696?—1755.)

English Church Music has claims which should not pass unheeded. In it the art is devoted to its highest use. The men who, through the centuries, have created this glorious heritage of native productiveness by their devotional strains should be held in grateful remembrance. Certain of them have found a place in the niche of fame for all time—Henry Purcell to wit—and the chosen few of these masters of sacred song would surely be incomplete without honourable mention of 'the chief musician' who forms the subject of this Biographical Sketch.

Maurice Greene made his entry into the world about the time that Henry Purcell took his departure. The exact date of his birth—it took place in London—is unknown, but the years 1695 or 1696 may be accepted as the nearest approach to accuracy. His ancestors were of the law and church—his grandfather, John Greene, a Recorder of London; his father, the Rev. Dr. Thomas Greene, vicar of the now demolished church of St. Olave, Jewry, and St. Martin, Ironmonger Lane. Master Greene became a chorister of St. Paul's Cathedral. He is said to have first worn his surplice during one of Queen Anne's visits—'repeated with glorious frequency,' says Milman—to the great and then unfinished Cathedral in 1707. If this be true, the occasion in all probability was 'the General Thanksgiving for the happy Union of the Kingdoms of England and Scotland,' on May 1, 1707, 'when the Te Deum with proper anthems were sung by Her Majesty's Choir.' At that time Jeremiah Clark, composer of the tune 'St. Magnus,' was organist, and Greene doubtless shared in the consternation caused by the untimely end of poor Jerry Clark, who 'shot himself with a little Screw-Pistol in the side of the Head' in consequence of a love affair. Charles King—designated by Greene 'the serviceable man'—succeeded Clark as Almoner and Master of the choristers, and the subject of this sketch became his pupil for harmony.

In the year 1710, Greene was articled to Richard Brind, organist of St. Paul's Cathedral, for a term of six years. It was during this period that, according to Burney, 'from Greene's great admiration of Handel's manner of playing, he had sometimes literally condescended to become his bellows-blower, when he went to St. Paul's to play on that organ, for the exercise it afforded him in the use of pedals. Handel, after the three o'clock prayers, used frequently to get himself and young Greene locked up in the church together; and, in summer, often stript unto his shirt, and played till eight or nine o'clock at night.' If, as Burney asserts, there were pedals to the St. Paul's organ at that time, their introduction into England is much earlier than is always stated. Certain it is that subsequent to Handel's death

Father Smith's fine organ contained two octaves of short pedals—'toe pedals'—which, however, only pulled down the great organ keys, as there were no pedal pipes.

At about the age of twenty, Maurice Greene obtained the organistship of St. Dunstan's-in-the-West through the influence, it is said, of his uncle, Serjeant Greene, learned in the law. The following advertisement from the *Daily Courant* of December 12, 1717, may serve to introduce the next change in the young organist's career:—

Whereas Edward Purcell, only son to the Famous Mr. Henry Purcell, stands candidate for the Organist's place of St. Andrew, Holborn, in the room of his uncle Mr. Daniel Purcell, deceased—This is to give notice, that the place is to be decided by a general Poll of Housekeepers of the Parish, whom he humbly hopes, notwithstanding the false and malicious reports of his being a Papist, will be assistant to him in obtaining the said place.

N.B.—The election will begin upon Tuesday the 17th, at nine in the morning, and continue till Friday following, to four in the afternoon.

The above advertisement states that Daniel Purcell was not in the flesh at the time of the contest, but some authorities assert that he had been 'displaced' from the organistship of St. Andrew's. No record appears to exist giving the result of this four-days' voting of the 'Housekeepers of the Parish,' but the final decision seems to have been in the hands of the Vestry, and its Minutes of February 17, 1718, furnish the result:—

The question being put whether the vestry should take the election of an organist into their nomination, it was agreed in the affirmative.

The candidates were:—

Mr. Short .....  
 „ Isham .....  
 „ Young .....  
 „ Green ..... / / / / /  
 „ Pursill .....  
 „ Haydon .....  
 „ Harris .....  
 „ Hart.....

Mr. Green is elected Organist of the Parish of St. Andrew, Holborn.

In other words the election was unanimous. A salary of fifty pounds was attached to the post, which Greene held conjointly with that of St. Dunstan's-in-the-West, a plurality which the Vestry did not allow to his successor, Mr. John Isham, who also received a yearly salary of 'Fifty pounds pay'd him out of the Bells and Palls.'

Greene had only held his new post at St. Andrew's, Holborn, for a month, when, on March 20, 1718, he was appointed organist of St. Paul's Cathedral, in succession to Richard Brind, deceased. He was then twenty-two. The oft-repeated statement that, in addition to his salary as organist, Dean Godolphin procured him the emoluments of a Vicar-Choral, as a special mark of favour, is not borne out by the Chapter

records, as Greene's predecessors also held a Vicar-Choralship in addition to the office of organist. Handel continued his visits to the organ in St. Paul's, as we learn from *Applebee's Weekly Journal* of August 29, 1724, that:—

Their Royal Highnesses the Princess Anne and Princess Caroline came to St. Paul's Cathedral and heard the famous Mr. Handel (their musick-master) perform upon the organ.

The next recorded event in his life is not musical, but Masonic. In the year 1725 he was registered a member of the Masonic Lodge meeting at the Ship Tavern, without Temple Bar, Charles King, his quondam master and fellow-worker at St. Paul's being the Master of the Lodge, and two of the Minor Canons the Wardens. From the Ship to the Crown and Anchor is an easy transition, especially as both those taverns were situated in the Strand. At the latter the Academy of Vocal Music held its music-makings on alternate 'Frydays, solemn dayes excepted.' At the first feast of song—held on Friday, January 7, 1725—the thirteen members present (exclusive of the St. Paul's boys) included King, Gates, Weely, Pepusch, Greene, Gaillard, each of whom paid half-a-crown towards the cost of the evening's proceedings. The expenses are set forth thuswise:—

A coach for ye children .. ..	2	0
Wine and bread .. ..	10	6
for the use of ye room, fire and candles ..	5	0
the Drawer .. ..	1	0

At the next meeting we meet with the names of Flintoft and Dr. Croft, and later on Bononcini, Haym, Geminiani, Dieupart, and Senesino. In 1727, Steffani was elected President, and two years later the sixty-nine members included Hogarth and John Robinson. The Society continued to exist until 1731 and, judging from the names above given, the meetings must have been of a very enjoyable nature.

Honours came to Maurice Greene with remarkable rapidity. In 1727 Dr. Croft died, and the *Cheque Book* of the Chapel Royal of that year records the following appointment:—

Mr. Maurice Greene, by Virtue of a Warrant from the Rt. Revd. Edmund, Lord Bishop of London, Dean of His Majesty's Royal Chapels, was Sworn Organist and Composer of the Chapel Royal, vacant by the death of Wm. Croft, Dr. of Musick, this 4th day of September, 1727.

EDW. ASPINWALL,

Sub-Dean.

It is said that Greene obtained this coveted post through the influence of the Countess of Peterborough, formerly Anastasia Robinson, one of Handel's prima donnas.

His daily duties at St. Paul's Cathedral doubtless caused him to pass along Paternoster Row. Now in those days two sisters, Dillingham by name, kept a milliner's shop in that now bookish thoroughfare. These fair damsels were related to the wife of Charles King and to Jeremiah Clark, and in course of time to



Maurice Greene, as Mary of those milliners twain became Mrs. Greene.

The next event in his career was not altogether a very creditable episode of the Handel-Bononcini quarrel. Greene appears to have shown warm friendship towards Handel and at the same time to have courted his rival with no less servile admiration. When Handel discovered this duality of affection, he angrily withdrew from all intercourse with Greene, who thenceforward threw all the influence of his position into upholding the cause of Bononcini. Unfortunately, Greene was made the instrument of introducing at the Academy of Ancient Music a madrigal—'In sua siepe ombrosa'—professedly composed by Bononcini, but which turned out to be the production of Antonio Lotti. Righteous indignation was aroused at this fraudulent proceeding, though no voice appears to have been raised against Handel's depredations of a similar nature. In spite of this discovery and the expulsion of Bononcini from the Academy, Greene stuck to him and strongly espoused his cause; moreover, he withdrew from the Academy of Ancient Music, and, taking all his St. Paul's boys with him, he founded a rival concert-giving society in the great room called 'The Apollo,' at the Devil Tavern, near Temple Bar. This proceeding gave rise to the saying, attributed to Handel, that 'Doctor Greene had gone to the Devil.' Another Handel-Greene story may find a place here. It is to the effect that on one occasion Greene left with Handel the manuscript of an anthem he had written, in order to obtain his opinion on the composition. Not having received back the manuscript, Greene called upon the great man for his opinion. 'Oh! Doctor Greene,' said Handel, 'I did hang your anthem out of the window because it did want more air.'

The outcome of these disagreeable incidents—due to the rival factions of the Handelians and Bononcinians—does not seem to have affected Greene's chances of promotion and his prospects of gaining further distinction. In 1730 he was elected Professor of Music in the University of Cambridge, and made a Doctor of Music. His exercise was a setting of Pope's 'Ode for St. Cecilia's Day,' performed at the Public Commencement, July 6, 1730, when the new Senate House was opened. Monk, in his 'Life' of Dr. Richard Bentley, Master of Trinity, says: 'The University was treated with an extraordinary exhibition of musical talent, by Maurice Greene, the celebrated composer, who set to music Pope's Ode on St. Cecilia's Day, altered and enlarged by the poet himself for this occasion.' An extract from a London newspaper—the *Daily Journal* of July 20, 1730—may also be quoted:—

Mr. Green, Organist of the King's Chapel and St. Paul's Cathedral, who on the 7th instant commenced Doctor of Musick at Cambridge, was, on account of his well-known merit, chosen Professor of Musick in that University.

On the occasion of this visit to Cambridge Greene performed two new anthems of his own composition at Great St. Mary's Church.

As already mentioned, Pope, at Greene's request, made extensive alterations in his poem. He reduced its length by about one-third and introduced a new stanza which begins—

Amphion thus bade wild dissension cease,  
And soften'd mortals learn'd the arts of peace

(had this any reference to the Handel-Bononcini feud?), besides making modifications in the first part. The following, the prelude to a vocal duet in the Ode, may serve as a specimen of Dr. Greene's style in a less familiar field than that of Church music:—



In 1735, on the death of John Eccles, Dr. Greene became Master of the King's Musick; thus he held all the chief musical appointments in the country—Organist of St. Paul's, Organist and Composer to the Chapel Royal, Professor of Music at Cambridge, and Master of the King's Musick—before he was forty years of age. The next most important incident of our composer's career was the active part he took in founding the Royal Society of Musicians, of which his friend Michael Christian Festing was the father. This act of benefaction took definite form on April 19, 1738, and among the original members of the Society were, in addition to Festing and Greene, Handel, Boyce, Arne, Henry Carey, Hayes, Pepusch, Christopher Smith, Travers, Edward Purcell and others.

The year 1743 witnessed the publication, in two volumes, of the following classic in the literature of English Church music:—

Forty | select anthems | in | score, | composed | for  
1, 2, 3, 4, 5, 6, 7, and 8 voices. | By Dr. Maurice Greene, |  
organist and composer to His Majesty's Chapels  
Royal, &c.

The dedication is to the King and reads thus:—

Sir,

May it please your Majesty to permit me, in the humblest manner, to beg Your Majesty's gracious Acceptance of the following ANTHEMS, composed for the Service of Your Royal Chapel; as a sincere Testimony of that Duty and Zeal with which I am

Your Majesty's Most Faithful and Obedient  
Subject and Servant

MAURICE GREENE.

The list of 140 subscribers to these Forty anthems—headed by Frederick, Prince of Wales—included the names of Boyce, Beard, Gallupi, B. Gates, Hasse, Howard, Charles Jennens, Kent, Monticelli, Nares, Pepusch, and Porpora. The name of Handel is absent.

An interesting side-light on the early meetings of the Three Choirs is afforded by the following paragraph, under the heading 'London News,' from the *Gloucester Journal* of May 29, 1745:—

This day, Dr. Greene, Master of His Majesty's Band of Musick, with several Gentlemen belonging to the Chapel Royal, Westminster Abbey, and St. Paul's, set out for Gloucester, where they are to meet the Gentlemen belonging to the Choirs of Worcester, Hereford, and Gloucester, in order to perform at the last mentioned place, on Wednesday and Thursday next, a Grand Concert of Musick, both Vocal and Instrumental, for the Benefit of poor Clergymen's Widows and their Children.

On this festival occasion a dramatic pastoral by Greene, entitled 'Love's Revenge: or Florimel and Myrtillo,' was performed at the Boothall, Gloucester.

In the year 1750, Dr. Greene became the fortunate recipient of an estate in Essex, bequeathed to him by a son of his uncle Serjeant Greene. This possession, which brought in an income of £700 a year, placed Dr. Greene in a position of comparative affluence. The property, known as Bois Hall, was situated near Abridge, the village close to Epping Forest, from which the name of Isaac Smith's familiar psalm-tune was probably derived. Here, in this sylvan retreat, Greene commenced a project which was to prove of lasting benefit to English Church music and one for which his name should ever be held in remembrance—the publication in score of an important collection of cathedral music. Ill-health unfortunately prevented him from carrying out his design, so he handed the material to his gifted pupil, Dr. William Boyce, and the result is the monumental work known as 'Boyce's Cathedral Music' (3 vols., 1760—1778), but which owed its inception to Dr. Maurice Greene.

The *Public Advertiser* of Wednesday, December 3, 1755, contained the following announcement:—Monday night died, at his house in Beaufort Buildings, Dr. Maurice Greene, Organist and Composer to his Majesty, Master of his Majesty's Band of Musick, Organist of St. Paul's Cathedral, and Professor of Music in the University of Cambridge.

The *Gentleman's Magazine* informs us that he died at Bois Hall, Essex, a statement which is at variance with the above announcement. The books of the Vicars-Choral of St. Paul's record that he died on December 3; but as the date given in the *Public Advertiser* agrees with that on the leaden coffin there can be no doubt that December 1 was the actual day of his demise. He was buried in the minister's vault of his father's church, St. Olave's, Jewry. When that old sanctuary was about to be demolished and the bones of those who had been interred there had to be removed, Dr. W. H. Cummings very happily suggested that the body of Dr. Greene should find its last resting-place in St. Paul's Cathedral. The necessary authority was obtained through the instrumentality of the late Sir John Stainer and Dr. W. A. Barrett, and the re-interment took place on May 18, 1888, when the remains of Dr. Greene were laid beside those of another Cathedral worthy, his pupil Dr. William Boyce, in the crypt of St. Paul's. On that interesting occasion a very representative gathering of musicians assembled round the grave, when Dr. Barrett related the circumstances attending the removal of the remains, concluding his remarks with the words: 'Here we hope his bones may rest for ever, unless St. Paul's Cathedral is required for City improvements.' At the afternoon service Greene's world-famed anthem 'God is our hope and strength' was sung. It is rather unfortunate that the inscription on the tomb (given below) should have preserved the wrong date of the death—December 3, instead of the first day of that month, in the year 1755:—

Here also rest  
the remains of  
DR. MAURICE GREENE  
Born 1695. Died 3rd. Decr. 1755.  
Organist of this Cathedral 1718 to 1755.  
removed from the Church of  
S. Olave, Jewry, on its demolition  
and re-interred here on the 18th  
May, 1888.

He left an only daughter, who was married to the Rev. Michael Festing, rector of Wyke Regis, Dorset, and the son of Greene's old friend.

According to Burney, Dr. Greene was 'very much deformed,' but this physical defect found no counterpart in his bearing towards his fellow-men, he being described as 'amiable and courteous in manner and beloved by all who knew him.' Among his pupils were Dr. Boyce (already mentioned), John Camidge (of York), Samuel Porter (of Canterbury), John Stanley (the blind organist of the Temple),

and John Travers. Greene was held in high repute as an organist, and had a predilection for the use of the solo stops, at that time somewhat of an innovation. To him belongs the rare distinction of having been mentioned by a contemporary German writer, Johann Mattheson, who, in his *Vollkommene Capellmeister* (1739), classes 'Green in London'—the only Englishman mentioned by him—among the famous organ-players of the day, Bach and Handel being included in the category.

In regard to Dr. Greene's fame as a composer, the opinion of Mr. J. A. Fuller Maitland (*Dict. of Nat. Biog.* xxiii. 64) may be quoted: 'In his criticism of this composer's works Burney was singularly unfortunate, for so far from showing the influence of Handel or the Italian opera to any appreciable extent, the best of them are thoroughly English in character and style, and his ballads, such as "Go, Rose," and "The Bonny Sailor," have a perfect right to be included in all collections of national music. In these and in his anthems his melodies are always natural and flowing, while in the latter especially there is no lack of scientific skill or earnestness of purpose.' His anthems 'God is our hope and strength,' 'I will sing of Thy power,' 'Lord, let me know mine end,' and 'O clap your hands' are still to be heard in those cathedrals which preserve the best traditions of the old school of English Church Music.

Dr. Greene's printed compositions include:—

Forty Anthems (1743).

Nine Anthems in score, principally from manuscripts never before printed (n.d.).

A Service in C, with five Anthems, in Arnold's Cathedral Music.

Six Overtures for violins, German flutes, hoboys, &c., in seven parts.

Twelve Voluntaries for the organ or harpsichord.

Voluntaries in a collection by Greene, Travers, and several other eminent masters.

A Collection of Lessons for the harpsichord. This is an early work, issued in a very incorrect form by John Johnson, a publisher, according to Hawkins, 'who printed nothing that he did not steal!'

A Cantata and four English Songs.

The Chaplet. A collection of four English Songs.

Spenser's 'Amoretti.'

Catches and Canons for three and four voices, with a collection of Songs for two and three voices.

Songs, 3 Glees (A.T.B.), 2 Trios (T.T.B.), &c.

Much of his music remains in manuscript. The following information as to its location, though by no means pretending to be complete, may be found useful to future investigators:—

(i.) British Museum. Add. MSS. 5324, 5325, 5326, 5327, 17830, 31462, 31821.

(ii.) The Bodleian Library, Oxford, contains a large collection of Greene manuscripts, many in the autograph of the composer—*e.g.*, Anthems; Court Odes, King's birthday Odes, and New Year's Odes. These are set forth in detail in the catalogue of the Wight collection: Nos. 16681, 16695-6, 16737-60. Among the foregoing

calling for special mention are Pope's Ode, 1730 (already mentioned); an anthem for Founder's day, King's College, Cambridge, March 25, 1728; anthems for the Sons of the Clergy Festivals at St. Paul's Cathedral, 1719, 1720 and 1722; 'Phœbe,' a pastoral; and 'Jephtha,' an oratorio.

(iii.) The Royal College of Music Library. Nos. 1645, 1652, 1714-17, 1745, 1853-4, 1911-14, 1929, 1933, Vols. D and I. (These numbers are from the printed catalogue of the Sacred Harmonic Society, the previous owners of the collection.) The more important of the above are the following, some in the autograph of the composer: Te Deum in D, for voices and instruments; Service in C, 'Begun at Farnham Castle in May, 1737, and finish'd in London in June following'; 'Florimel, or Love's revenge,' full score (1737); Part of the 'Song of Deborah and Barak,' in the handwriting of Dr. Alcock, who has added to the fly-leaf the following endorsement: 'N.B.—This is ye only copy of this Piece of Musick except one I wrote for Cha<sup>s</sup>. Jennens, Esq<sup>r</sup>.'

The special Supplement portrait which we give of Dr. Greene, with his friend John Hoadly the poet and dramatist standing by him, is from the painting by Francis Hayman (1708-1776) in the possession of Mr. J. Edward Street, Honorary Secretary of the Madrigal Society. It is by the kind and special permission of Mr. Street that this interesting and hitherto unpublished portrait of Dr. Greene is reproduced in THE MUSICAL TIMES.

F. G. E.

## THE DEVELOPMENT OF MUSICAL STYLES, FROM MOZART TO THE END OF THE NINETEENTH CENTURY.

A LECTURE DELIVERED BY PROFESSOR NIECKS  
AT THE BEGINNING OF THE WINTER SESSION  
IN THE UNIVERSITY OF EDINBURGH.

The study of styles, whether of art or of literature, is a matter of downright utility, not of mere idle curiosity. In fact, it is a study that profits the consumer of art and literature as well as the producer. Whether we wish to write or to enjoy music we shall gain by the knowledge obtained in the study of styles. Our powers of observation and discrimination, our expressional and our gustatory faculty, cannot but be improved by it. Apart, however, from this directly practical outcome there is another—practical also, but only indirectly—the value of which is oftener underrated than overrated; I mean the philosophical outcome—that widening of the sphere of vision, that deepening of the insight, that illumination of causal connections, natural affinities, and individual, national, and age idiosyncrasies, that power and pleasure of knowing the whence and whither, the how and why, at least in such measure as is permitted to sorely limited humanity.

Nothing brings the peculiar qualities of a style more strikingly before us than a comparison

with a style of a totally different nature; for instance, two styles so strongly contrasting in character and so widely separated in time as those of the last third of the eighteenth and nineteenth centuries. Of course everybody *feels* the difference that exists between the prevalent styles of these periods, nay, *feels* even the differences that exist between the styles of individual composers, and not only of composers belonging to distant ages, like Mozart and Wagner, and Haydn and Tchaikovsky, but also of contemporaries, like Mendelssohn, Schumann, Berlioz, Chopin, Bellini, and others. But how many of those who feel this have a clear perception of the facts that produce the feeling of difference! How few have actually realised what are the material and spiritual constituents, and the various manipulations and treatments of these, that give to each style a tone, a colour, a feeling, a taste, and a scent of its own. Many will say it is strong emotionalism that distinguishes the new from the old. This is true enough. Still it does not hit the main point. We can find in the late eighteenth-century music, although of course much more rarely, examples of emotionalism which in strength matches the most recent emotionalism, but what we cannot find in the former is the peculiar type or types of emotionalism for which the latter has a predilection. Again, many will say that it is the greater number of harmonies and instruments employed that distinguishes the new from the old music. No doubt this too is true. But it is not the chief truth; for far more important than the number of harmonies and instruments is the manner of their utilisation. Or, again, we hear it often said that chromaticism and dissonance are the most characteristic features of the modern style. In acknowledging the truth also of this we must, however, guard against the mistake of imagining that these features of the new technique are an entirely original invention, instead of being for the most part, as they really are, merely a quantitative and qualitative increase of means already utilized in earlier styles.

There can be nothing more wrong than the only too common view that the styles of periods were originated by single individuals, or can be reckoned from a certain year. Of course, this is not a discovery. But as authors go on writing histories of reigns and centuries, although these do not form rational divisions, so critics go on attributing to an individual, or to a time, what belongs to groups of men and generations. How much has not unwarrantably been attributed to Palestrina, Handel, and Wagner! Which in the cases of the first two masters is so much the more remarkable, as their eminence was not at all based on the novelty of their materials and devices. However, even unexceptionable theory as regards formation of styles by no means secures satisfactory practice in their historical treatment. Of this I am reminded by an author who, after pointing out all the weighty objections to such a course,

dates the beginning of the new style from the middle of the nineteenth century. Now it was undoubtedly after 1850 that Wagner produced the most advanced of his works—'The Ring of the Nibelung,' 'Tristan and Isolde,' 'The Meistersinger,' and 'Parsifal'—and Liszt his symphonic poems, symphonies, oratorios and masses; but before 1850, Berlioz, Chopin, Schumann, and others of their time and before their time, had already done their work, and they were factors in the evolution that cannot in fairness and reason be ignored. Besides the composers named, we have to consider Beethoven, Weber, Schubert, Spohr, and Meyerbeer, all of whom made in one or another way for the new.

There remains only one more preliminary remark—namely this: The invention of new technical means arises from two impulses—the need of expression and the desire for novelty. The need of expression produces necessarily the more substantial and lastingly valuable results. But the results of the desire for novelty, though to a considerable extent trifling and transient, supply also materials serviceable for the nobler purposes of the art. Thus, what the artificer invents for one purpose, the poet-musician utilises for another, the merely piquant trait born of the play-impulse becoming a significant vocable in a language. It is passing strange that nowadays, when the art of music is in so advanced an expressional stage, we still meet with so many people who view technical means as something apart from expression. Composers who do not constantly make use of all the new technical means are told that they are not on the level of their age. The critics do not ask themselves whether the new technical means are appropriate in all cases. Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of *Tristan* and *Isolde's* love duet to a child's prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naïve by the naïve, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of 'much ado about nothing.' A very instructive example of how not to do is Humperdinck's wonderfully clever opera 'Hänsel and Gretel,' wherein folk-tunes are wedded to the Wagnerian dramatic symphony—that is, the union is attempted of two contradictories. We have good reason to be proud of and thankful for the technical acquisitions made in music. I wish we could also be proud of and thankful for the use made of them by the followers of the great masters who invented and improved these means.



In studying the development of music, that is the changes that take place in its texture and structure, we have to keep our eyes on the elements—the tonal, rhythmic and colouristic—as they appear at the various stages. We have to see whether in melody and harmony (that is, in the two aspects of the tonal element) diatonicism holds absolute dominion, or chromaticism more or less effectually disputes its absolutism and perhaps even its dominion; and further, whether enharmonicism asserts itself to any notable extent. As regards harmony, we have to consider, besides its diatonicism, chromaticism, and enharmonicism, whether it is contrapuntal or chordal harmony, whether the chords used are few or many, whether the amount of dissonance contained in them is small or great, and whether the form of the harmony is solid or liquid—in other words, whether it is plain or intermixed with passing, anticipating, retarding and other auxiliary notes.

Rhythm we have to embrace in its narrowest and widest sense as it manifests itself in the structure of motives, phrases, periods, groups of periods, and whole compositions. With regard to rhythm in the usual and narrow sense, we have to note whether it is strong or weak, varied or the reverse, simple or involved, straightforward or syncopated; and with regard to rhythm in the wider sense, we have to ascertain whether the form is periodised or not, architectural or not. What is meant by colouring does not stand in need of explanation, nor is it necessary to point out the immense importance of colouring in the music of our time. Everyone knows that the success of innumerable compositions depends on the clever blending, contrasting, combining, alternating, and distributing of instrumental tone qualities. Well then, in studying the development of music we must keep our eyes on the nature, quantity and mixture of the above enumerated elements as they appear in each style of historical significance. But that is not enough. If we keep our eyes only on this, we shall miss a great deal of what contributes to the making of styles and to the development of an art—namely, the new melodic, rhythmic, harmonic, and colouristic traits born of original individuality, and the impulse of as yet unexpressed thoughts and feelings, traits that do not always necessitate a change in the elements and an extension of the means. That these individual traits on account of their subtlety are often more difficult to fix and describe than the elemental means, must be obvious.

The starting-point of our sketch, then, is Mozart. In this master's music beauty reigns supreme, and manifests itself invariably in euphony of sound and symmetry of form. The demands of the characteristic are not allowed to exceed the limits of the beautiful. Although Mozart expressed in his dramatic works all kinds of moods, his predominating personal moods were gentle moods—gentle moods both

gay and sad, but with a strong bias to the tender and sweetly melancholy. Technically considered, this master's music is radically and essentially diatonic; its harmony is as a rule chordal, not contrapuntal, solid, not liquid, consisting as it were of pillars supporting the melody, not of a subcurrent river on which it floats, and its form is in the highest degree architectural, and unsurpassed as such in definiteness and lucidity combined with harmoniousness. However, the radical diatonicism admits frequent touches of chromaticism; the prevailing harmonic texture by no means altogether excludes counterpoint or even fugue, and the all-pervading euphony here and there gives way momentarily to an exceptional harshness—clashing and crashing seconds, major and minor, are a favourite device. Indeed, chromaticism not only serves Mozart to express in his dramatic works fear, gruesomeness, and entreaty, but also more particularly ministers to the moods in which he indulges most readily and fondly. It accentuates the tender softness and smoothness, the clinging affectionateness and the insinuating complaints and requests which he knew how to express by the general character of his lines, shadings and colours. Mozart was almost as fond of that essentially chromatic harmony, the chord of the diminished seventh, as he was of the minor mode. He also uses often the chord of the German sixth. But if it is important to note Mozart's use of chromaticism, it is not less important to note the limited extent of his use of it—limited quantitatively and qualitatively.

Beethoven's individuality is of quite another type than Mozart's, and in accordance with it we find his music grand, sublime, virile, and nobly and profoundly impassionate. The new worlds which it opened required for their revelation both new applications and extensions of the old means. Boldness, freedom, and vigour speak out of everything—out of the pronounced diatonicism, the simple harmony, and the immensely developed rhythm, form and orchestration. Beethoven does not add much to the number of instruments, but he evolves from them undreamt-of capacities and qualities of character. Think of the bowed instruments of the orchestra, the oboe, the bassoon, the horn, and the kettle-drums, of what they were before him and what they became through him. Think of the wonderful combinations of the thus educated, ennobled, and invigorated individuals. As he advanced in his life and his art, he amazes us more and more in his form by its life-like organism, by its increasing vastness of proportion, numerousness of members, and neglect of tradition. What a distance from the first to the ninth symphony, from the first trios to the last quartets! In connection with form, the departure from the orthodox key-distribution calls for special notice. What Beethoven achieved by rhythm may be easily realised. The recollection of a very few symphony movements

suffices. We cannot but be at once forcibly struck by the extraordinary variety and the electrifying power of the rhythms that stir within them. Then there are the startling and overwhelming chord-progressions and modulations. And lastly, there is that for which all these mighty efforts are made: the expressiveness of his music, which is a hundred times greater than that of any one of his predecessors.

As it is my object not to *describe* the styles of the composers of whom I am going to speak, but only to point out their chief contributions to the development of the resources of music, I can in most cases be brief. Weber, one of the earliest and most influential of the romanticists, added many characteristic tones and colours to the art, both in the domain of the human and the superhuman. In the former he felicitously expressed on the one hand the naïve sentiment and the straightforward simplicity of the people, and on the other hand the nobility, pride, and circumstance of chivalry; in the latter the demonic in its malignancy and gruesomeness, fairism in its sweetness and gentleness, and the ghostly in its benignancy and mysteriousness. Weber greatly increased the individuality of the instruments, and the effects producible by their combination. The demonic music in the 'Freischütz,' the fairy music in 'Oberon,' and the ghostly strains of the violins in 'Euryanthe' are epoch-making achievements. The frankness of Weber's melody depends chiefly on its predominantly chordal nature and the simplicity of the underlying harmony. By predominantly chordal nature I mean the predominance of harmony notes. Weber was also one of the first to utilise national local colour—German, Eastern, Spanish-Gipsy, Chinese. He did not add new harmonies to the old stock, but he showed—for instance, by the exploitation of the chord of the diminished seventh—how many new applications may be made of an old means.

The ultra-tender sentimentalist Spohr, another early romanticist, plays an important part in the development of music through the highly chromatic nature of his style. In the compositions of none of his predecessors is diatonicism invaded by chromaticism to such an extent as in those of Spohr's. But let us note the quality as well as the quantity. We may distinguish between gliding and abrupt chromaticism; the former consists of passing notes, the latter of freely taken dissonances. Spohr, who shrank from everything harsh, rough, and ignoble, was of course a cultivator of gliding chromaticism, indeed was the cultivator of gliding chromaticism *par excellence*. We may say that Spohr's style in general, and his chromaticism in particular, derives from and is an extreme development of the tender and sweetly melancholy features, with its corresponding softness and roundness, of Mozart, the sole master that completely satisfied his delicacy and fastidiousness.

Much might be said about the contributions of the original and poetic Schubert—about his abrupt harmonic progressions and other even more important novelties—but I hurry on to the composers of the generation that arose about 1810. It is with them that the extension of the means, more especially of the harmonic means, begins in a very marked manner, Berlioz, Chopin, Schumann, Wagner, and Liszt being the leading progressives. Mendelssohn is in this respect inferior to them, although by no means a negligible quantity, for was he not the discoverer of the frolicsome fairy world (Weber's fairies were of a different race), a masterly painter of landscapes and seascapes, and a raiser of some of the forgotten Bach lore?

Before particularising the main contributions of the progressives, it will be helpful to indicate the common direction of their tendencies. For different and opposed to each other as their ideals were, their efforts in the way of development of technique, of extension and multiplication of means tended, without the actors being conscious of it, to one and the same goal. Now what is this goal? It is the solution, the liquefaction, of the tonal, harmonic, and rhythmical solids. The solution of the *tonal* and *harmonic* solids is brought about by the addition of other modes to our common major and minor, by the raising of the chromaticism to full partnership with diatonicism, by the unrestricted admission of chromatic alteration of harmonic notes and the luxuriant admixture of non-harmonic notes of all kinds, and last, but not least, by the full legitimization of dissonance, which no longer needs to be introduced by consonance. The solution of the *rhythmical* solids is brought about by the more complex constitution of motives and the more extensive use of syncopation, unsymmetrically combined compound measures ( $\frac{5}{4}$ ,  $\frac{7}{4}$ , &c.), and simultaneous combination of different measures or of different proportions within measures. As regards rhythm in the wider sense, the solution of the rhythmical solids is brought about by departure from the strictly symmetrical formation of periods where one phrase is balanced by another phrase of the same number of bars, and by greater complication and closer welding of the parts, and a veiling and even entire abandonment of architectural structure.

Berlioz is by all admitted to have been the greatest developer of the orchestral resources and the most ingenious inventor of orchestral effects, which he utilised for the interpretation of his fierce and ecstatic emotions and his grotesquely and entrancingly fantastic conceptions. The other most outstanding merit of Berlioz is his rupture with tradition and convention in the matter of rhythm, freely forming his periods of all sizes and proportions. In his abstinence from enharmonicism he was unlike the other progressives. Saint-Saëns points this out, and compares him favourably with Wagner, who was enharmonicism personified.

Few realise how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism and the bolder use of dissonances, substitution of serpentine and twirling lines for straight ones and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

Of Schumann I shall mention especially his novel harmonic combinations, explicable to a large extent by the assumption of anticipated, retarded, sustained, and other non-chordal notes, his peculiar syncopated rhythmical devices, his variously and strangely affecting forms of accompaniment, often intentionally vague and even confused, and some haunting orchestral colourings.

Liszt, unequalled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonances. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles.

But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focussed the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art-form, and has imposed this style and art-form on a large portion of civilised society, and more or less influenced by them the practice of every composer and the taste of every lover of music.

The composers I have mentioned, although the most important, are not the only ones that helped in the evolution of the art. Men like Meyerbeer, Verdi, and the lesser Gounod are notable forces, especially the first. Again, there are the contributors of national peculiarities, such as Gade, Grieg, Dvořák, and the Russians. Chopin and Liszt were in this respect also of great importance. Lack of space precludes my entering into greater detail. I shall therefore conclude with the remark that we have in Richard Strauss the most advanced progressive of to-day, the chief representative of programme music, in whose music the tendencies described by me are to be found in a higher degree than in that of his predecessors, Liszt and Wagner

included. We cannot escape the question: Where is the advance in this direction going to stop, and when it stops, what new direction will the further advance take? Perhaps one may venture to prophesy so much as to say that it must be a change to greater simplicity, not, however, to a formerly existing simplicity, but to a new simplicity, one coloured by the character and attainments of the age.

### THE BOARD OF EDUCATION AND MUSICAL INSTRUCTION IN TRAINING COLLEGES.

A modification made recently by the Board of Education in the requirements of the musical examination of students in Training Colleges for elementary school teachers, has in some musical circles occasioned comment that must be described as unwarrantably optimistic. It seems to be assumed that a few strokes of the pen at Whitehall will effect a millennium. As a matter of fact, the deliberate policy of Whitehall for the last few years has been to withdraw its examining influence over education and to transfer responsibility to other shoulders. It is disposed now to benignantly reign and advise rather than to govern and dictate. This is a statement of fact, and is not intended as a criticism.

Vast changes in our educational system are pending. Great hopes and great schemes loom large on the horizon. But what about the machinery by which the work is to be done? Much of it must be created, but it is certain that for a considerable period we must largely depend upon existing machinery and grooves which are the inheritance of several generations of more or less imperfect efforts. This being so, a brief statement regarding existing forces and circumstances may serve to inform musicians who desire to interest themselves in the matter, but who have no time to investigate for themselves the facts of the matter.

The official authority for education in England and Wales is called the Board of Education. Formerly it was styled the Education Department.

Scotland is governed by an independent authority called the Scotch Education Department.

Ireland has also an independent authority consisting of the Commissioners of National Education in Ireland.

It will be sufficient for the purpose of this short article if the situation in only England and Wales is described.

Colleges have not hitherto been formed by the Board. They have been instituted mainly by the various religious denominations, the Board simply inspecting the teaching and apportioning grants, and issuing certificates of competency to students. Formerly, all colleges were residential, but about ten years ago the Board decided to recognise colleges for day students, and accordingly many have been started chiefly in close

association with University colleges. In 1901 the following colleges were at work:—

RESIDENTIAL	45	accommodating	4,067	students
DAY ... ..	17	"	1,607	"
TOTAL			5,674	"

The normal course lasts two years, but some students are admitted for one year only and others may remain for a special third-year course.

The colleges have never been able to meet fully the demand for teachers. It has been a common experience for candidates for admission to pass the examination entitling them to a scholarship, and then to find the colleges too full to take them in. Consequently, thousands have had to forego scholarships and to endeavour to get experience elsewhere, and the Board has been compelled to certificate untrained teachers and even to permit untrained and uncertificated persons to teach in State-aided schools. Apart from the fact that the colleges do not turn out nearly enough teachers to staff all the schools of the country, many thousands of voluntary schools, unaided by the local rates, have not been able to offer salaries that would attract trained teachers, and so they have had to be content with less efficient service. The result of this tension is that in 1901 there were in the schools—

Certificated / Trained	- -	38,023	66,101
teachers: [Untrained	- -	28,078]	
Uncertificated teachers	- -	35,625]	53,581
'Additional' women teachers	- -	17,956]	
			119,682

Besides this army of adult teachers there were 28,002 pupil teachers between 15 and 19 years of age. These potential teachers have now a three-years' course, and at the end the endeavour is to secure a place in a training college.

It must be added that 'untrained' does not necessarily imply 'inefficient.' Many of the certified untrained are excellent all-round teachers; but, as a class, the untrained are of course not as generally fit as the trained.

It is now time to say something as to how music fares in this great organisation. In the first place it must be noted that at the present time we are in a period of transition and some bewilderment, and no one can say with confidence where the changes that are in progress will land us. We can but fervently hope that musical education will emerge safe and sound from the hurly-burly. But there is real danger that, in the strenuous struggle for existence, music may be elbowed out, however unintentionally. The extent of the changes that have been made recently in the direct connection of the Board with teachers and schools may be gathered from the following statement:—

MUSICAL EXAMINATIONS RECENTLY ABANDONED  
BY THE BOARD OF EDUCATION.

SCHOOLS.—The yearly examinations at known periods, which could be prepared for. Surprise

inspection now substituted, which may or may not include singing.

PUPIL TEACHERS.—Four individual examinations in practical skill and theory. Nothing substituted. The pupil teachers will now be examined only once in theory and once in practice during the three-years' course.

TRAINING COLLEGES.—The first-year examination in theory. It is probable that soon the second-year leaving examination will be abandoned and the inspector will sample by hearing a few students and will accept the teacher's valuation of the bulk. This is how the colleges in Scotland are now assessed.

Acting teachers, that is uncertificated persons who are allowed to teach and who endeavour to pass the certificate examination which, so far as music is concerned, is wholly a paper one, are still encouraged to exist. The able Chief Inspector of Colleges, Mr. Scott Coward, says in his last report:—

[The Colleges] do not nearly overtake the great number of persons who need training, are clamouring for it in vain, and who, therefore, must pass into the ranks by the narrow and inefficient side door of the acting teachers' certificate, obtained with effort by study carried on at odd times, in exhausted physical conditions, often without adequate guidance, and under the pressure of the daily work of teaching. Last year about 2,500 women, and nearly 400 men, were recruited to teach thousands of children from such material as this. This is, to be frank, an injustice to the teachers and an injury to the children, who are deprived of the higher education which can only be secured, speaking generally, by the employment of teachers properly prepared for their work by a good previous course of training. It has, I think, ceased to be a matter of opinion, and has become now almost an axiom, that training is necessary to form efficient teachers. The urgency of the matter growing daily rather than diminishing, I feel no hesitation in reiterating statements and opinions that I have made often before in other reports.

All that Mr. Scott Coward says as to the axiomatic necessity of training is a *fortiori* true of music teaching. It is certainly unreasonable for us to complain (as some people who should know better do) that our school teachers are not all Admirable Crichtons, that they are not voice-production specialists, highly expert class-singing teachers, and refined in musical taste, when at the same time we do not provide adequate means of training and withal expect the whole business to be done on the cheap. The teaching staff being recruited as described, the musical results in schools vary widely as a matter of course. You may chance upon a well equipped and staffed Board School where the vocal training is excellent, or you may light upon a village or even a town Voluntary School (*i.e.*, a school State-aided but not rate-aided) and find musical results no better than they are usually in expensive middle-class schools.

But under the recent Education Act, which brings all schools under local control, the local authorities are empowered to create training colleges. So it may be presumed that in the course of a few years all newly engaged teachers will have to show that



they have been trained. That the new colleges will be non-residential bodes no good for music. The restricted opportunities for directed practice, the overlapping of the timetable where University courses are added to the strictly college course, tend to lead to a depreciation of music in colleges of this type. The University-bred authorities who in many cases make the atmosphere in day colleges, are disposed to suffer musical practice rather than to encourage it. Music is admitted to be a capital thing, but—other matters are more exigent. The enthusiasm of day college music teachers has in some cases conquered circumstances and enabled them to present results equal to the best attained in residential colleges, but elsewhere the teaching has been paralysed and occasionally sadly futile.

The modification of the musical requirements for colleges referred to in the opening of this article, is the regulation that students are in future to be examined in both the tonic sol-fa and staff notations. Under the Stainer régime (1884—1901) the leaving students were individually examined in practical skill and theory, and marks were given, the maximum number obtainable being fixed by the Board, the Inspector having no power of modification. The marks gained by a student went to swell a general total, by which position in the 1st, 2nd, or 3rd Division was determined. It was quite possible for a student to avoid music entirely, and yet to pass in the 1st Division. According to the Board's regulation the examination had to be conducted in one notation only, the choice of notation being at the option of the college authorities, not of the individual student. At the practical examination about one-third chose the staff and two-thirds the tonic sol-fa, but at the ensuing theory examination the majority chose the staff. Most of the residential colleges teach both notations. Some years ago efforts were made to induce the Board to grant extra marks where students were examined in both notations. The Board was willing to include both notations in the examination, but declined to add to the marks on the ground that music generally was sufficiently assessed in relation to the other subjects of the curriculum. Sir John Stainer therefore decided not to press the matter, inasmuch as the departure would necessarily on the whole act as a fine, because no college could get more marks than before for the additional work, and all might get fewer by virtue of the new standard to be set up. But now the plunge has been made by the Board, presumably on the advice of the new Inspector, Dr. Arthur Somervell, and no promise is made of more marks. We may however hope that teachers and students, human as they are, will show that they have souls above mere marks, and will do their best to meet the requirements. The advantage of equipping school teachers with a knowledge of both notations is unquestionable and has long been recognised.

As hinted above, the system of assessing teaching by inspection and sample examination which obtains in Scotland may soon be applied to colleges in England and Wales. The students will then be classed on the results of examination conducted by the college staff. A grave responsibility will thus be cast upon the teachers. Fortunately, there are many men and women in training colleges who are among the most enthusiastic expert class-singing teachers in the country, and who may be fully trusted to do their duty to themselves, their pupils and the public. As a general proposition it must be conceded that the expert teacher is more likely to be able to assess fairly and truly the acquirements of his pupils than an outside examiner can hope to do. The dubious point is whether the withdrawal of outside stimulating influences will induce students to drift into a casual treatment of music.

The object of affording all this information is mainly to draw attention to some of the conditions under which schools and colleges now work, and to show how dependent the musical future in these quarters is upon the establishment of a general and strong belief in the advantages of musical culture rather than upon paper codes and regulations.

If the new and influential local authorities now to be formed turn out to be as zealous for musical education as the School Boards of Leeds, Bradford, Birmingham and London—to mention only a few of the best—have been, there will be reason for satisfaction. Anyhow, the attitude towards music of these authorities deserves the steady attention of musical educationists.

W. G. McNAUGHT.

## Occasional Notes.

### MANY HAPPY RETURNS OF THE DAY TO—

Madame Clara Butt	- - -	February 1.
Karl Halir	- - -	" 1.
Frederick Niecks	- - -	" 3.
J. Kendrick Pyne	- - -	" 5.
Franklin Taylor	- - -	" 5.
Luigi Mancinelli	- - -	" 5.
Charles F. South	- - -	" 6.
Nicholas Kilburn	- - -	" 7.
Sir Walter Parratt	- - -	" 10.
H. A. Fricker	- - -	" 12.
Hugo Becker	- - -	" 13.
Ludwig Philipp Scharwenka	- - -	" 16.
Edward German	- - -	" 17.
Ernest Ford	- - -	" 17.
George Henschel	- - -	" 18.
T. A. Matthay	- - -	" 19.
Frederick Iliffe	- - -	" 21.
J. H. Maunder	- - -	" 21.
Charles Marie Widor	- - -	" 22.
Jaroslav Kocian	- - -	" 22.
Franklin Peterson	- - -	" 24.
Leonard Borwick	- - -	" 26.
Sir Hubert Parry, Bart.	- - -	" 27.
Herbert Walton	- - -	" 27.
Miss Marie Brema-	- - -	" 28.
Charles Santley	- - -	" 28.

Dr. Elgar was very much to the fore in the German musical press of last month. Lengthy articles, illustrated with portraits and many musical examples, appeared both in *Die Musik* and in the *Neue Musik Zeitung*. In the former, Herr Max Hehemann, of Essen, already known as an admirer of Dr. Elgar by his analysis of 'The Dream of Gerontius' published at Leipzig, waxes enthusiastic over those works which he has selected for detailed description. These are, in addition to the 'Dream,' 'King Olaf,' the 'Enigma' Variations, the 'Cockaigne' Overture, the 'Military Marches' and the 'Grania and Diarmid' incidental music, and Funeral march. Herr Hehemann appears to have studied everything by Elgar that has so far been published. Where his available space does not permit of a detailed criticism upon a work, he yet manages in a few words to give some idea of its character. He insists strongly on the national character of most of Dr. Elgar's music, and as specially illustrative of this 'English' quality, he mentions 'King Olaf,' 'Cockaigne,' and the 'Military Marches.' In regard to 'The Dream of Gerontius,' he writes:—

The strange, world-removed tone of the poem is marvellously reproduced. The yearning of the dying for the beyond has rarely been clothed in tones more devotional or moving, and rarely has the dread sublimity of Death's majesty been depicted with greater boldness or more majestic awesomeness than in the scene of the 'Angel of the Agony.'

After drawing a parallel between 'Gerontius' and Richard Strauss's 'Tod und Verklärung,' he refers to the 'Demon' music as 'the most daring that Dr. Elgar has so far written,' and says:—

In wonderful contrast to this demoniac episode are the Choruses of the *Angelicals* with their mystic mood (Stimmung). The way in which Elgar exhausts every possibility of this mood, from a fervent devoutness to a rushing pæan of triumph, cannot be described in words. . . . The effect is unique of its kind, for here all is glowing, enchanting tone-colour.

That Dr. Elgar's fame in Germany is spreading rapidly is proved by yet two more performances of his *Orchestral Variations* at Cologne, under Dr. Hans Richter, and at Danzig, under Herr Fritz Binder. The latter gentleman, by-the-way, is at the present moment rehearsing 'Gerontius' with the Danzig Singakademie. Of the performance of the *Variations* in the ancient Baltic port, Dr. Carl Fuchs writes in the *Danziger Zeitung*:—

An extraordinarily valuable and interesting addition to the musical gains of the season. In this work we met with a pronounced originality; at first so strange that it was difficult to appreciate it, and then so fascinating that it became even more difficult, after these quite unusual impressions, to prepare oneself once more for the reception of ordinary impressions. In this composition there pulsates a vigorous life, mainly rhythmical and colouristic, but in both respects absolutely original.

To the foregoing may be added that Herr Richard Strauss will shortly produce in Berlin Dr. Elgar's 'Military Marches,' and Sir Charles Stanford's 'Irish Rhapsody.'

In a recent number of *Die Musik* (Beethoven Heft, Jahr 2, No. 6) there are several articles of special interest. The first is by Dr. Alfr. Chr. Kalischer, in which a long and hitherto unpublished letter of Beethoven's is given with explanatory notes. This communication concerns the education of the master's nephew, Carl, and although dated February 1, 1818, was, as the contents clearly show, written in

the following year. It was addressed to the magistrate at Vienna before whom the action concerning the guardianship of the nephew had been brought. The letter, a very long one, is couched in most dignified terms; in it Beethoven shows his intense love for the youth, and his strong desire to train him up so that he might become an honour to the State. Dr. Kalischer recently found a copy of this letter among some papers in the Royal Library at Berlin; on it was written by Von Köchel: 'Copied from the original, entirely in Beethoven's handwriting, addressed to the court of justice.'

The Prospectus of the Philharmonic Society—now in the ninety-first year of its existence—is a document upon which its Directors and well-wishers may be congratulated. This is especially the case in regard to the eclectic nature of the scheme in which the names of native composers have been admitted with commendable freedom. The actual novelties are:—

Overture, 'Pelleas and Melisanda' ..	G. W. Cox.
A new Symphony ..	Glazounow.
A new Orchestral Suite ..	Glazounow.
Ballade for baritone and orchestra, 'Thyra Lee'	Reginald Somerville.

Among the quasi-novelties (those new to London, &c.) we find:—

Vocal Scena, 'The Triumph of Alcestis' ..	F. Cliffe.
Violin Concerto in D minor ..	F. D'Erlanger.
Concert Overture, 'Youth' ..	Arthur Hervey.
Suite, 'London Day by Day' ..	A. C. Mackenzie.
Second Pianoforte Concerto ..	Emil Sauer.
Vocal Scena, 'Die Wallfahrt nach Kevlaar'	C. V. Stanford.

Mr. Edward MacDowell will play the solo part of his own pianoforte concerto, the distinguished American composer making a visit to England expressly for that purpose; and M. Glazounow has promised to conduct in person the two new compositions from his pen. As Mr. Arthur Hervey is announced to conduct his overture, we shall have the novel experience of beholding a critic-conductor. If all the promises set forth in the Prospectus are fulfilled, the season will be an interesting and vigorous one, and indeed such as will help on the old Society to the attainment of its centenary ten years hence. By that time, perhaps, an adequate history of the Philharmonic Society will have been written.

Dr. F. H. Cowen was entertained at dinner on the 16th ult. by the Edinburgh Society of Musicians, with Mr. J. A. Moonie as a genial chairman. In responding to the toast of his health, the guest of the evening, in the course of a felicitous speech, said:—He could not but feel that in honouring him they also wished to honour, through him, the Scottish Orchestra, of which he had the honour of being conductor. After all, he was, if he might put it musically, only the driver of the engine, whose duty it was to see that the train kept good time, that it did not go off the lines into the spaces—also to see that when it reached its terminus, the success should be something more than, as the French said, a *succes d'estime*. To put it once more musically, he was only the steersman of the ship, to take advantage—he ought to say not to take advantage—of the wind when it blew properly, as it always did, he was glad to say, to take her safely over the many bars she had to encounter, and to convey her also as safely as possible from one quay to another as required.

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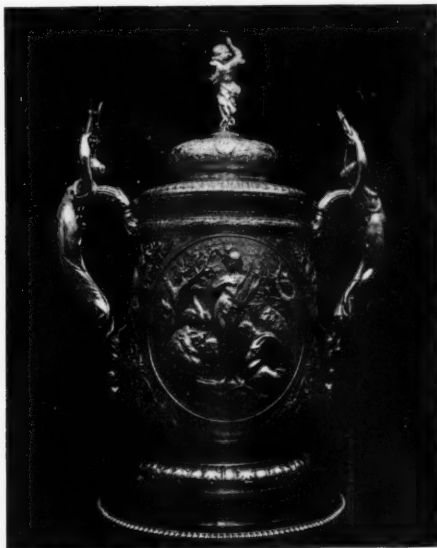
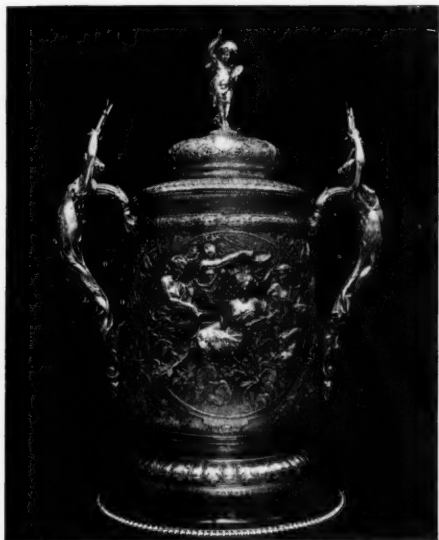
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By the courtesy of the Master of the Musicians' Company (Mr. F. Harwood Lescher) we are enabled to furnish photographs of the Loving Cup recently presented to the Company by Mr. Charles Rube, one of the members, together with a description of his generous gift. The predominant idea of the design of this Loving Cup is naturally Music, as is shown in the two panels, the subjects of which are taken from the Greek Mythology. One of these, by Morel Ladeuil, representing the Spirit of Music surrounded by her attendant nymphs, is a replica of one forming part of the Helicon Vase presented by the Household of Her late Majesty Queen Victoria as a Jubilee gift. The other panel, by Spall, illustrates the story of Orpheus charming the wild beasts by the beauty of the music of his lyre presented to him by Apollo. The space between these panels is filled in its lower part by rich foliage with entwined vine leaves and grapes, suggesting the purpose for which the cup is to be

'Music in courts and alleys: a record of four summers in Manchester' is the title of a brightly-written and illustrated booklet by Mrs. Emilie J. Minton, the Hon. Secretary and Treasurer of the 'Manchester and Salford Court and Alley Concerts,' founded in 1899. An extract from its pages may serve to show the scope of this brightening organization:—

During the last four years, 120 concerts of good music, vocal, instrumental, and choral, have been given in the most squalid spots in the city and borough, and many thousands of the very poorest have enjoyed the concord of sweet sounds from which their circumstances had previously debarred them. This desirable change has been brought about by the untiring efforts of a number of men and women who have given ungrudgingly their musical powers, their money, their time and their sympathy in cheerful co-operation.



THE LOVING CUP PRESENTED TO THE MUSICIANS' COMPANY BY MR. CHARLES RUBE.

(Reproduced by permission of the Master, Mr. F. Harwood Lescher.)

employed, and the upper part is ornamented with trophies composed of musical instruments. The cover bears on one front the arms and motto, 'Preserve Harmony,' of the Musicians' Company, and on its opposite the arms and motto of the City of London. Surmounting the whole and forming a knob to the cover is a figure of a winged Cupidon playing with cymbals. The richly-chased foot of the cup bears the following inscription:—

Presented to the Musicians' Company by CHARLES RUBE, Esq., to Commemorate the Coronation of His Majesty King Edward VII.

The handles are composed of figures of nymphs gracefully draped and bearing aloft the golden lyre. From the base to the top of the figure on the cover the cup measures twenty inches, and its extreme width across the handles is sixteen inches. The total weight of silver is about 150 ounces. Messrs. Elkington and Co. are the manufacturers of this handsome specimen of handicraft in silver.

Dr. H. Walford Davies, Organist of the Temple Church, has been appointed Conductor of the Bach Choir, in succession to Sir Charles Stanford, who has retired from that office. The Society therefore is not to be disbanded, and efforts are being made to fulfil the object for which it was originally founded: 'The practice and performance of choral works of excellence of various Schools.' The works selected for rehearsal during the present season include Bach's Church Cantatas, 'God's time is the best' and 'My spirit was in heaviness'; Palestrina's Mass, 'O admirabile commercium'; Mendelssohn's 114th Psalm; and Samuel Wesley's fine motet, 'In exitu Israel.' The Secretary of the Society is Mr. W. R. B. Tann, 55, Warwick Road, Maida Vale.

A certain newspaper gravely states that Dr. Edward Elgar is at present occupied in the composition of a new 'choral' work! What next? Perchance 'A Coral Highland Symphony'!

A plébiscite programme has been arranged by the Newcastle and Gateshead Choral Union for their orchestral concert to be conducted by Dr. Richter on the 11th inst. Purchasers of tickets had the right to vote upon certain pieces set before them under three heads: Symphonies (one vote), Overtures (two votes), and Intermezzi (two votes). The result is that Beethoven's 'Eroica' heads the symphony poll with 137 votes against 81 given to Tchaikovsky's No. 5. In the Overture section, Wagner ('Parsifal') and Mendelssohn ('Midsummer Night's Dream') have scored—the one with 107 votes, the other with 94. Wagner again takes the lead in the selected Intermezzi with a poll of 240, followed by Richard Strauss, in that 129 of the expected audience wish to hear his 'Tod und Verklärung.' It may not be without interest to give the years in which these five selected works were written and the ages of their composers at the time:—

Beethoven ..	'Eroica'	..	1803.	Aged 33
Mendelssohn ..	'Midsummer Night's Dream'	1826.	..	17
Wagner ..	'Die Walküre'	1854.	..	41
.. ..	'Parsifal'	1878.	..	65
Richard Strauss.	'Tod und Verklärung.'	1890.	..	25

Mr. T. W. Taphouse has been delving among the old files of *Jackson's Oxford Journal*. The following extracts will show that he has been instrumental in finding some curiosities:—

May 2, 1767.

At the Dancing-Room in Ship-Lane, on Wednesday Evening next being the 6th of May (which will be Mr. Noel's last night) will be performed a concert of Vocal and Instrumental Music: In which will be introduced several select Pieces, upon a new invented Instrument called the Panthaleone, never heard in this Kingdom, and so called from the Name of the inventor, by whom Mr. Noel has been instructed, who is the only surviving Scholar and Performer on the above instrument in Europe.

It is eleven Feet long, and consists of 276 gut strings of different magnitudes.

November 15, 1771.

*Music Room.* Three Italian Musicians are engaged on Monday next to perform some select Pieces on the Califonchino, the Roman Guittar and Maundolins.

The next extract, though of a more domestic nature, shows what may befall a Master of Musick in his old age:—

May 11th, 1771.

On Sunday last was married Mr. John Hall, of the Parish of Kingston Bagpuize, Berks, Master of Musick, aged seventy-eight, to Miss Mary Baldwin, of the Parish of Longworth, aged eighteen, a very agreeable Young Woman with a genteel Fortune.

In connection with the unveiling of the Wagner monument in Berlin by the German Emperor, a seven-days' International Musical Festival as well as an International Congress of Musical Art and Science will take place in the German capital next autumn. A very influential committee and ample funds—as much as half-a-million marks—are mentioned, and the event promises to be one of the most remarkable musical festivals ever held. The important question, however, is this: How will British musical art be represented at this 'International' Feast of Reason and Flow of Soul?

Mr. F. Gilbert Webb has been appointed chief musical critic of the *Standard*, to the staff of which journal he has long been attached. Congratulations to a hard-working, conscientious, and much-esteemed member of the musical press.

The Right Hon. George Wyndham, M.P., the Rev. Canon Duckworth, and Mr. W. Johnson Galloway, M.P., have been elected members of the Musicians' Company. The three-hundredth anniversary of the Incorporation of the Company is to be celebrated by an exhibition of Musical Instruments and Manuscripts to be held, under the auspices of the Company, in 1904.

Socialism has various outlets for its votaries. Here is one, as exemplified in the following extract from a provincial newspaper kindly sent by one of our readers:—

#### SOCIAL.

Mr. — (pupil of Miss —), has passed, Grade III. (intermediate), at the recent examination of the I.S.M., gaining honours for pianoforte playing. Mr. — is open to engagements for concerts, drawing room parties, etc., and intends entering the profession at a later date.

From this it may be gathered that the gentleman in question is in an 'intermediate' stage, and that further 'honours' will doubtless await him 'at a later date.' But does not this sort of thing tend to degrade examinations of all grades?

A Parisian organist found his instrument out of order. The body of an attendant who had killed himself was found in the bellows.

A correspondent in sending us the above cutting from a London newspaper refers to the incident therein described as 'a new organ stop.' He says: 'I expect the man bellowed while he was alive below,' adding 'he couldn't have died from want of wind.' But if the said 'attendant' bellowed in the bellows below, the *vox humana* would be called into play, but in such a manner as might cause the organist to feel all of a tremulant.

#### BEETHOVEN IN BADEN.

The recent publication, under the above heading, of a pamphlet\* by Dr. Hermann Rollett, has brought to my recollection a most pleasant and interesting day which, in August, 1892, I spent with him and my friend the late Sir George Grove. It was at the time of our visiting the Musical Exhibition at Vienna, which brought us much instruction and satisfaction; and here, by-the-bye, it seems worth remarking that analytical programmes then first came into use in that city. Sir George was in quest of information as to something Dr. Rollett had written about Beethoven. Failing to acquire this in Vienna, we started off one morning for Baden and called upon Dr. Rollett. He received us most kindly, and readily furnished Sir George with the information he required. On hearing that we were bound for the Helenen Thal, he volunteered to accompany us. We jumped at this, and invited him to lunch. This he declined, but said that after his early dinner at home he would join us at the Garden Restaurant at the entrance to the Helenen Thal. He kept his word, and thus it came about that we had for our guide one of the few living men who

\* "Beethoven in Baden." Biographischen und stadtschichtlichen Beitrag von Dr. Hermann Rollett, Stadtschivar in Baden bei Wien. Vienna: Carl Gerald's Sohn, 1902.



in his early youth had seen Beethoven in the flesh. He gave us a lucid account of his first meeting with Beethoven. While out for a walk in Baden with his mother or nurse, Beethoven, with his imposing figure, was pointed out to him, and it was strongly impressed upon him that for ever afterwards he should hold this great genius in the highest veneration. This in after life he never failed to do, as the present pamphlet and other writings about Beethoven sufficiently prove. It was a most memorable and enjoyable afternoon that we spent together in the Helenen Thal, as he beguiled us with interesting conversation, and pointed out to us the different spots which were known to be most intimately associated with Beethoven, who during several summers resided at Baden—a noted health resort—and spent most of his time in the beautiful Helenen Thal, where he sketched the greater part of the Ninth Symphony and other works. It must have been about six o'clock when we got back to Baden, and Dr. Rollett very kindly escorted us to the house of a Vienna banker, who had his summer quarters in Baden, and with whom we were engaged to dine. I should probably have written about this memorable day at the time, but felt sure that Sir George Grove would do so.

It has not so much been my aim to speak of our wanderings in the Helenen Thal on that memorable day—or I might have said a good deal more—as to say a few words about Dr. Rollett and his recent pamphlet 'Beethoven in Baden.'

In Meyer's Conversations-Lexicon of 1879 Hermann Rollett is put down as an Austrian poet, born August 20, 1819, at Baden, near Vienna, in which latter city he received his early education. A long list of his poetical works is given therein, but not a word is said of his musical writings. In 1848, or thereabouts, he allied himself with poetry of a revolutionary character, and to escape the censorship had to flee his country. After residing in various places in Germany and Switzerland he returned, in 1854, to his native place, where he still resides as Stadtharchivar, i.e., Keeper of the Town Records, a post which probably provided him with opportunities of investigating Beethoven's connection with Baden which were not so open to others.

From a prefatory note we learn that Dr. Rollett's pamphlet 'Beethoven in Baden' had its origin in an article which he contributed in December, 1870, to the Baden weekly newspaper, the *Badener Bote* ('Baden Messenger') in commemoration of Beethoven's one-hundredth birthday. It soon appeared in pamphlet form. This being out of print, a second and enlarged edition was issued in 1902. It contains (1) the result of Dr. Rollett's own researches into the history of Beethoven's many summer visits to Baden; (2) references to all, or nearly all, of the passages under this heading contained in the writings of Beethoven's biographers: Nohl, Köchel, Schindler, Ries, &c., many of which are collated at length; (3) an account of the ceremony which accompanied the unveiling, on July 1, 1900, of the Beethoven-rock erected to the great master's memory in the Helenen Thal; (4) the inclusion of a letter of Beethoven's, dating from 1814, which he believes had not been previously published; and (5) four illustrations of the several houses which Beethoven from time to time occupied in Baden, and one of the Beethoven-rock as it now stands.

To students of Beethoven, especially those of a biographical turn of mind, this booklet of Dr. Hermann Rollett's will prove extremely interesting and instructive.

C. A. B.

## Church and Organ Music.

HANDEL'S 'THE PASSION OF CHRIST.'

Bach's noble settings of the 'Passion' have almost eclipsed those by his great contemporary, Handel. Comparatively few, even among well-read musicians, are acquainted with the two 'Passions' composed by Handel in the early part of his career. The first of these 'Passion Oratorios' is a setting of the St. John narrative, and dates from 1704. The composition of the second, which we have especially under consideration, owed its origin to a sacred poem entitled 'Der für die Sünden der Welt gemarterte und sterbende Jesus,' by Barthold Heinrich Brockes (1680-1747), a native of Hamburg, and a poet of some repute.

The poem—known in England as 'The Passion of Christ,' or Handel's second 'German Passion'—was set successively by Keiser, Telemann, Handel and Mattheson all within a few years. Handel seems to have occupied himself with his setting during the autumn of 1716 at Hanover. He was then thirty-one years of age and temporarily absent from London with the Court of King George I. There is nothing to show that Handel composed the Brockes 'Passion' with a view to any special performance, 'but,' according to Chrysander, 'simply from the desire to try his powers at a poem which was then generally admired and had already been set to music by some of the first composers.' That the work was performed, probably after Handel had returned to England, is evidenced by Mattheson, who, with a naive lack of modesty, records that his version was preferred to that of Handel!

No copy of Handel's autograph of the score is known to exist, but there are five transcripts. One of these, now in the Royal Library at Berlin, is of supreme interest. It is a manuscript of sixty leaves, of which twenty-three are in the handwriting of J. S. Bach, and the remainder in that of his wife! Handel's 'The Passion of Christ' remained in manuscript till the year 1863, when it was published by the German Handel Society. Probably its first performance in England was that at the Norwich Musical Festival, November 1, 1866, when a selection was given under the direction of the late Sir Julius Benedict.

The work contains music of real beauty, of which the airs assigned to the *Daughter of Zion* may be instanced as gems of expressive melody. Of these 'Our God, the heavenly circle filling' (No. 5), is no less charming in its vocal portion than in its beautiful orchestration—strings, two oboes, and bassoon, and 'Break, my heart' (No. 20), for the same voice, is of exquisite tenderness. An all too brief *arioso* for tenor (No. 62) is another example of Handel's simple means to an effective end, and mention must be made of the Chorals of the Christian Church, so characteristic a feature of the Passion music of Germany. Of the latter, Handel's arrangement (No. 9) of Crüger's beautiful 'Schmücke dich'—Mendelssohn's favourite Choral—with its free accompaniment, is charged with true devotional fervour.

Why has this 'Passion' of Handel's been so long neglected? The answer to this question is that the music is of the church, not of the concert-room. Its length—there are no fewer than 105 numbers, many of them tedious recitatives—has militated against its practical use in church. But the work is most admirably suited to Lenten services. To this end some abridgment of the original is necessary. This has been very carefully done by the Rev. James Baden Powell, the result of experience gained from

renderings given in St. Paul's Church, Knightsbridge, of which he is Precentor. In its abbreviated form, 'The Passion of Christ' has just been published by Messrs. Novello for church use, though the complete work, issued by the same publishers twenty-five years ago, can still be obtained. This music of Handel's may be interspersed with familiar hymns sung by the congregation, and, in the absence of an orchestra, the accompaniments to the work can be made very effective if played only upon the organ. So interesting an early work of the great master of sacred music deserves to be made known in order that its devotional strains may serve to enrich the services of the Church.

#### CONCERNING SOME HYMN-TUNES.

Complete collections of hymn-tunes composed by Barnby, Dykes, Stainer, and Sullivan have been issued, and now another volume has to be added to the list, namely, those from the pen of the late Dr. E. J. Hopkins, published by Messrs. Weekes and Co. Here we have upwards of 150 hymn-tunes by a man who was singularly gifted in producing devotional expression by simple means, though with highest artistry, which especially manifests itself in the melodic interest of both upper and inner parts, thus making music which is always grateful to the singer whether he be in the choir or of the congregation. This interesting collection, edited by Mr. William H. Stocks, and containing an excellent portrait of Dr. Hopkins, is sure to receive a very warm welcome. While on the subject of hymn-tunes, attention may be directed to a pair of the processional kind which Messrs. Novello have recently issued. The first is a fine specimen of what Samuel Sebastian Wesley could do in the way of stately melody, and the tune is one that would prove most effective at festival services. The words, specially written by Miss Mary Bradford Whiting, and beginning 'Lift your heads, ye gates of God,' fit the music like a glove. The second of the twain is a Windsor-Eton production—the music by Sir Walter Parratt, the words by Mr. A. C. Benson. A foot-note on the printed copy states: 'This Hymn was written for use in St. George's Chapel, Windsor, for Obiit Sunday, the day on which Founders and Benefactors are commemorated.' Those, like the present writer, who have heard these stately strains of Sir Walter Parratt on such an interesting occasion (*vide* THE MUSICAL TIMES, November, 1902, p. 733), can testify to their dignity and thrilling fervour. The first verse of the hymn may be quoted as a sample of Mr. Benson's excellent lines:—

God of glory, King of nations,  
Giver of all gifts divine,  
Thou didst once in Zion's city  
Set Thine own appointed shrine;  
Make with us Thy secret dwelling,  
Make this sacred Temple Thine.

Mr. Charles Macpherson, the sub-organist of St. Paul's Cathedral, has shown to what extent variety can be infused into the Benedicite by his recently published setting of the 'Song of the Three Children.' He avoids all feeling of monotony by his clever treatment of (i.) changing rhythm, (ii.) well-planned organ accompaniment, and (iii.) judicious disposition of the voices. He is too reverent an artist to seek for effects in mere word-painting, and the entire work with its fine climax in the strains of the Gloria, is one that reflects credit upon its composer and one that should meet with due appreciation by choirmasters and choirs.

The anthem at the afternoon service held in Lincoln's Inn Chapel on the 11th ult. consisted of Dr. Elgar's 'Light of Life,' an early and beautiful work of the composer. The *Times*, in a notice of the performance, said:—

It [the work] is sincere in expression, and although the admirable scoring is always a great factor in the success of Dr. Elgar's music, yet even when given with organ accompaniment (admirably played by Mr. Reginald Steggall), it made a great impression, and was finely sung in all parts, although both the alto and tenor soloists made alterations in their parts which were in no way improvements.

#### ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Suite Gothique, Boëllman.

Mr. C. H. Moody, Salisbury Cathedral.—Toccata in A, Purcell, and Study in B minor, Schumann.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Intermezzo, 'Spring morning on Lebanon' ('The Rose of Sharon'), Mackenzie.

Mr. R. J. Forbes, Royal Technical Institute, Salford.—Overture, Ruy Blas, Mendelssohn.

Mr. Charles J. King, St. Matthew's, Northampton.—Sonata in D minor, Otto Dienel.

Mr. Franklyn Mountford, St. James's, Handsworth.—Postlude on an old English Carol, Garrett.

Mr. E. H. Melling, St. Peter's, Birmingham.—Triumphal March, Pearce.

Mr. Thomas Lane, Parish Church, Littleborough.—Toccata, Dubois.

Mr. Maughan Barnett, St. John's, Wellington, New Zealand.—Triumphal March, Lemmens.

Mr. James Tomlinson, New Public Hall, Preston.—Third Concerto, Handel.

Mr. Thomas Curry, Holy Trinity, Richmond.—Marche Religieuse, De Calonne.

Mr. C. W. Perkins, Ayr Parish Church (New).—Introduction and variations on the tune 'St. James,' C. E. Stephens.

Mr. J. W. Wright, Holy Trinity, Rudgwick.—Elegy in B flat minor, Silas.

Dr. G. R. Sinclair, Theatre of the Royal Dublin Society.—Canon in B minor, Schumann.

Mr. Alfred Hollins, Blairlodge School Chapel.—Andante in F sharp minor, S. S. Wesley.

Mr. Crackel, St. Margaret's, Swinton.—Festal March, Calkin.

Mr. Quintus S. H. James, Uitenhage, Cape Colony.—Concert Overture in C, Hollins.

Mr. R. Garrett Cox, St. Peter-upon-Cornhill.—Pastorale Sonata, Rheinberger.

Mr. H. E. Shallcross, Parish Church, Newington.—March in B flat, Silas.

Mr. A. Herbert Brewer, Parish Church, Wotton-under-Edge, who played his own Canzonetta.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool.—Prelude and Fugue in G minor, Ouseley.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Guy C. Ambrose, St. John's, Hammersmith.

Mr. R. T. Bedford, All Saints', Loughborough.

Mr. H. C. J. Churchill, Regent Square Presbyterian Church.

Mr. Harold N. Clare, St. Michael's, Battersea.

Mr. Herbert J. Dawson, Parish Church, Ealing.

Mr. F. W. Drake, St. Saviour's, Guildford.

Mr. Samuel Foley, Congregational Church, Lye, Worcestershire.

Mr. Horace P. Hughes, St. Philemon's, Liverpool.

Mr. A. Sydenham Rouse, St. Peter's, Hammersmith.

Mr. F. Owen Smawfield, All Saints', Northmoor, Oldham.

Mr. Herbert Westerby, Parish Church, Linthorp, Middlesbrough.

# ☉ death, where is thy sting?

## EASTER ANTHEM.

1 Corinthians xv. 55—57.

Composed by A. HERBERT BREWER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.* ♩ - 120.

Piano introduction in 3/4 time, marked *Allegro moderato* with a tempo of 120. The music is in B-flat major and features a strong, rhythmic accompaniment with chords and moving lines in both hands.

SOPRANO.

Soprano vocal line with lyrics: "O death, where is thy sting? . . . O grave, where is thy vic-to-ry?"

ALTO.

Alto vocal line with lyrics: "O death, . . . where is thy sting? O grave, . . . where is thy vic-to-ry?"

TENOR.

Tenor vocal line with lyrics: "O death, . . . where is thy sting? O grave, O grave, where is thy vic-to-ry?"

BASS.

Bass vocal line with lyrics: "O death, . . . where is thy sting? O grave, O grave, . . . where is thy vic-to-ry?"

Piano accompaniment for the vocal entries, featuring chords and moving lines in both hands, supporting the vocalists.

Vocal line (Soprano) with lyrics: "The sting of death is sin, . . ."

Vocal line (Alto) with lyrics: "The sting of death is sin, . . ."

Vocal line (Tenor) with lyrics: "and the strength of sin is the"

Vocal line (Bass) with lyrics: "and the strength of sin is the"

Piano accompaniment for the final phrase, featuring chords and moving lines in both hands.

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Christ, Who giv-eth us the vic-to-ry through our Lord Je-sus Christ, Who giv-eth us the  
 Who giv-eth us the vic-to-ry through our Lord Je-sus Christ,  
 Who giv-eth us the vic-to-ry through our Lord Je-sus Christ,  
 Who giv-eth us the vic-to-ry through our Lord Je-sus Christ,  
 vic-to-ry, Who giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry through our Lord Je-sus  
 Who giv-eth us the vic-to-ry  
 Who giv-eth us the vic-to-ry  
 Who giv-eth us the vic-to-ry  
 Christ, through our Lord, our Lord Je-sus Christ.  
 through our Lord Je-sus Christ, through our Lord Je-sus Christ.  
 through our Lord, through our Lord Je-sus Christ.  
 through our Lord Je-sus Christ, through our Lord Je-sus Christ.  
 through our Lord, through our Lord Je-sus Christ.  
 Ped. *Voices alone.*

FULL. *mf* *dim.* *SOLO. mf* *cres.*  
*mf* *dim.* *mf* *cres.*  
*mf* *dim.* *mf* *cres.*  
*mf* *dim.* *mf* *cres.*  
 Ped. *FULL. cres.* *SOLO. dim.* *senza Ped.*  
*cres.* *cres.* *cres.* *cres.* *dim.*  
*cres.* *dim.*  
*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'O' and a quarter note 'f'. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *f* and *cres.*

*Tempo 1mo.*

death, where is thy sting? . . . O grave,

Second system of the musical score. The vocal line continues with the lyrics 'death, . . . where is thy sting? O grave, . . . where is thy vic - to-ry? The'. The piano accompaniment provides harmonic support. Dynamics include *mf*.

*Tempo 1mo.*

O grave, O grave, . . .

Third system of the musical score. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *mf*.

sting of death is sin, . . . and the strength of sin is the law.

Fourth system of the musical score. The vocal line has a whole rest, followed by a half note 'O' and a quarter note *ff*. The piano accompaniment features a more active melody in the right hand. Dynamics include *mf* and *ff*.

death, where is thy sting? . . . O grave, where is thy vic - to-ry? The

Fifth system of the musical score. The vocal line continues with the lyrics 'death, where is thy sting? . . . O grave, where is thy vic - to-ry? The'. The piano accompaniment remains consistent. Dynamics include *f*.

Sixth system of the musical score. The piano accompaniment concludes with a final chord. Dynamics include *f*.

*sempre legato.* *mf*

sting of death is sin, the sting and the strength of sin is the law, . . . the

*sempre legato.* *mf*

sting of death is sin, . . .

*sempre legato.*

*cres.* *mp*

sting of death is sin, and the strength of sin is the law, . . . the

*cres.* *mp*

*Voices alone.* *cres. mf* *mp*

*cres.*

sting of death is sin, and the strength of sin . . . is the law.

*cres.*

*cres.*



O death, where is thy sting? . . . O grave,  
 O death, where is thy sting? O  
 O death, where is thy sting? O grave, . .  
 O death, where is thy  
 where is thy vic - to - ry? Al - le - lu - ia, A - - men, . . .  
 death, . . where . . is thy sting? . . . O grave, . . where is thy  
 where is thy vic - to - ry? . . where . . is thy vic - to - ry? Al - le -  
 sting? O grave, . . where is thy vic - to - ry? Al - le - lu - ia, A -  
 A - men, A - men, Al - le - lu - ia, A -  
 vic - to - ry? Al - le - lu - ia, A - - men, A -  
 lu - ia, A - - men, A - - men, A -  
 - men, A - - men, A - - men, Al - le -

Musical notation includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). Dynamics include *f* (forte), *mf* (mezzo-forte), and *cres.* (crescendo). The score is in G major and 4/4 time.

*Animato.*

men. O death, where is thy sting? . . . O death, where is thy

men. O death, where is thy sting? . . . *Animato.* O

men. O death, where is thy sting? . . . O death, where is thy

lu - ia, A-men. O death, where is thy sting? . . . *Animato.*

*cres.* sting? *rall.* O grave, where is thy vic - to - ry, where is thy vic - to - ry?

*cres.* grave, where is thy vic - to - ry, where is thy vic - to - ry, where is thy vic - to - ry? *rall.*

*cres.* sting? *cres.* O grave, where is thy vic - to - ry, where is thy vic - to - ry?

*cres.* grave, where is thy vic - to - ry, where is thy vic - to - ry, where is thy vic - to - ry? *rall.*

*equal previous*

Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men.

Al - le - lu - ia, A - men.

*equal previous*

*ff* *fff*

Clav  
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and  
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## Reviews.

Clara Schumann von Berthold Litzmann. Erster Band, Mädchenjahre. [Breitkopf u. Härtel.]

The lives of great pianists as a rule do not make very interesting reading. The account of the wonderful achievements and the enthusiasm which they created becomes at length monotonous. Liszt was perhaps the greatest of all, but his friendship for Wagner and his early recognition of that master's genius, and the counsel and encouragement which he gave him during the years of exile—these are facts of greater importance and interest to musicians than all the dazzling stories of his triumphant tours throughout Europe. Clara Schumann's life forms one of the exceptions, for not only did she become the wife of one of the most gifted of modern composers, but she knew him personally from early childhood, admired his music, and during the long years of courtship and afterwards through those of wife and widowhood, took the most vivid interest in his art-work. They were devotedly attached the one to the other, and of this the many letters which passed between them give strong evidence. Clara, on one occasion, was taken in by a man who professed the greatest interest both in her and in Schumann, but who was only seeking his own advantage, and she listened too readily to proposals of literary partnership which seemed to her to offer such bright hopes for her Robert's future. For the most part, however, she showed judgment, taste, and tact far beyond what one would have expected from a young girl. Readers of the letters in this first volume must well bear in mind that she was Schumann's junior by nine years, and that when they first became engaged she was only eighteen years of age.

The letters are full of terms of endearment, as is common in lovers' letters, and even though the *dramatis personae* are so attractive, readers might but for one thing find them occasionally monotonous. All through the volume before us there runs a vein of musical news, told in so fresh, so ingenuous a manner, so thoroughly without any idea of other eyes than those to whom it was sent ever reading it, that the love story forms as it were a sympathetic surrounding.

We must only venture to refer to one or two passages, so as not to spoil the enjoyment of those who will read the book. The story is known of Schumann's visiting Beethoven's grave when he went to Vienna in 1839, and finding a pen there; but already, a year before, he had written to Clara, who was giving concerts in that city, 'Listen, I have one request. Will you not visit our Schubert? And Beethoven? And take some myrtle branches, bind them together in pairs, and place them on their graves—then slowly utter your name and mine—not a word more—you understand me.'

Clara and her father arrived in Vienna towards the end of 1837, and the young lady writes about her first concert, and adds: 'Mendelssohn is almost unknown here, his "Songs without Words" lie idle on the shelves of the music shops—here they do not sing! His "Midsummer Night's Dream" overture has been performed, but it was an utter failure . . . I wished to play something of his at my first concert, but I did not dare venture until I had the public on my side.' Now-a-days such a statement sounds strange indeed! Apropos of Mendelssohn, we read of him in Paris in 1832. Clara first visited the French capital in that year, when she was only thirteen years old. At a soirée (March 14) at which Mendelssohn's Octet was performed, she met that composer in company with Chopin and Hiller, and we read how in the artists' room she saw them, in merry schoolboy mood.

In many of her letters Clara shows how thoroughly she appreciated Schumann's music. But it vexed her to play it to the general public who did not understand it. She wanted, however, his genius to be properly recognised, and bethought of a little artifice to win over the public. Here is what she once wrote to the composer: 'Listen, Robert, will you not just for once compose something brilliant, something easy to understand, and something

without a superscription, but a piece which hangs thoroughly well together (*ein ganzes zusammenhängendes Stück*), not too long and not too short? I should so like to have something to play at concerts for the public. For a genius this is certainly humiliating, but policy sometimes requires it.' Schumann, of course, could not grant the well-meant, neatly-expressed request.

And now by way of close let us quote a serious sentence from a letter of Clara's to her friend Becker. She is speaking of Schumann's music: 'One must know him, as I do, and one will find his whole self in his compositions. The time will yet come when the world will recognise him, but it will be long in coming.' Clara was indeed a true prophet!

We have had some difficulty in refraining from further quotation, for the letters offer so many tempting bits. The story of the life connecting together the letters is told by the author in clear, attractive style. Musicians will look forward with eagerness to the next volume. We may add that Herr Litzmann has had placed at his disposal diaries kept by Madame Clara Schumann during her whole life.

*The Viola.* By Berthold Tours. Edited by Alfred Gibson. (No. 61 of Novello's Music Primers and Educational Series.)

The manuscript of this Primer was found in a practically completed form among the papers left by the late Mr. Berthold Tours. The editorship of the work was entrusted to the able hands of Mr. Alfred Gibson, and the result is an instruction book for the viola which, when it becomes known, will probably rank as high in favour as the same author's popular Violin Primer. The plan and scope of the two books are, indeed, nearly identical. A clear and concise explanation of the correct method of holding the instrument and the bow, &c., is followed by plenty of simple exercises in the first position, with an accompaniment for a second viola, the whole concluding with studies in various methods of bowing (*legato*, *martelé*, *sautillé*, *staccato*, &c.) and a few exercises in the higher positions. There is, moreover, an important addition to the book in the shape of four excellent photographs, specially taken. Two of them are life-like portraits of Mr. Gibson in the act of playing, first with the bow held ready to start at the nut, and secondly, at the point; whilst the others more clearly exhibit his method of holding the bow.

The primer is excellently adapted for teaching purposes, and also for a guide to violinists who may wish to gain a knowledge of viola-playing by themselves. It is a pity that more amateur violinists do not turn their attention to the tenor instrument; they would often find a warm welcome awaiting them in quartet circles. The *clef* difficulty which, perhaps, deters a good many, is really not so alarming as it appears to be at first sight, and with perseverance can be easily overcome.

*Give rest, O Christ.* Edited by Walter Parratt.

*Let my prayer be set forth. Let Thy hand be strengthened.*

*Behold, O God, our Defender.* By George C. Martin.

*Sing to the Lord.* By Christopher Tye.

*O harken Thou.* By Arthur Sullivan.

*Let my prayer come up.* By Henry Purcell.

[Novello and Company, Limited.]

The first of the above additions to the series known as 'Novello's Short Anthems' is sung in the 'Pennykhida,' or Dirge, of the Orthodox Church of Russia, the melody being known as Kieff. The music has much in common with that of plain chant, its rhythm being dictated by the accentuation of the words. The text, which it should be mentioned is suitable for the Protestant funeral service, has been ably translated by Mr. W. J. Birkbeck, and the music, in four vocal parts, for soprano, alto, tenor and bass, has been edited by Sir Walter Parratt. The anthem, which has been heard at various Royal memorial services, is intended to be sung without accompaniment, and well rendered, with due attention to the indicated gradations of light and shade, the music would be extremely impressive.

Sir George Martin's short anthem, 'Let my prayer be set forth,' is also designed for the same division of voices

and intended to be sung without instrumental help. It is a most effective piece of devotional choral-writing. 'Let Thy hand be strengthened,' and 'Behold, O God, our Defender,' by the same composer, reach the limit of shortness in an anthem, each composition only occupying a single octavo page; but they are none the less interesting on that account. 'Sing to the Lord,' by Dr. Christopher Tye, is an attractive example of 16th century Church music. It has been carefully edited by Dr. Walford Davies, and is worthy to become well known in our churches.

The last two anthems on the above list were heard at the Coronation Service, and this hall-mark endows them with special interest, but apart from this fact they are singularly representative of their respective composer's genius. The music of the first is an adaptation by Sir Frederick Bridge of the concluding bars of the chorus 'Men and Brethren,' in Sullivan's oratorio 'The Light of the World'; the latter is an arrangement, also by the Organist of Westminster Abbey, of a portion of Henry Purcell's setting in five parts of the psalm 'Jehovah, quam multi sunt,' and is a wonderful example of our great composer's anticipation of modern methods. It would be difficult to imagine anything more beautiful in music, and it was a most happy thought of Sir Frederick's to adapt it as an offertorium.

*Suite for Pianoforte Solo* (Op. 34). By Signor Esposito. *Drei Klavierstücke. Norwegisches Fantasiestück.* By Halfdan Cleve. [Breitkopf und Härtel.]

Signor Esposito's suite consists of seven pieces. Book I. comprises a 'Prelude in G,' short and bright. This is succeeded by a 'Presto' with a somewhat paradoxical heading, *Agitato tranquillo*, which may be presumed to suggest emotional control, with a touch of perhaps unconscious appropriateness. The next piece is headed 'Badinage.' As indicated by this title, the music demands a light touch and vivacious style. The second book opens with a 'Nocturne' in six flats, which is apparently intended to form an introduction to the following number, a 'Graceful Valse,' which has the merit of being easy and effective. Perhaps the succeeding 'Petite Sérénade' is intended to suggest that one of the dancers has seen his partner home, and the 'Réverie' which concludes the suite *Adagio*, to represent thoughts next morning.

Pianists with an advanced technique may be recommended Herr Cleve's music. The three pieces comprise a 'Fantasia,' a 'Capriccio,' and a 'Perpetuum Mobile,' titles which fairly indicate the character of the music. The Norwegian piece is based on a characteristic melody which is ingeniously treated. The final *Presto brillante*, with its uprushing semiquaver octave passage for both hands, would be very effective—or a catastrophe.

*Four Songs.* Composed by Arthur Hinton. [Breitkopf und Härtel.]

The recent production of a symphony and pianoforte trio by Mr. Hinton attaches importance to these songs. The composer has gone to William Blake for his words, and selected the poems 'Spring,' 'The Fly,' 'A Cradle Song,' and 'I love the jocund dance' and set them in a vivacious manner, with manifest endeavour to suggest their inner meaning. A commendable feature is the independence of the pianoforte accompaniment, which greatly adds to the musical interest of the songs. The most important is the fourth of the series, a very attractive and effective composition.

*Six Highland Dances for Violin and Pianoforte.* By J. McEwen. [Novello and Company, Limited.]

With his 'Six Highland Dances,' Mr. McEwen has provided violinists with a delightfully fresh and effective set of original pieces, the only complaint against them being that they form a veritable *embarras de richesses*. Pleasing and inspiring as they are, and enthusiastic as one may even feel over them, it is hardly possible to present all six at a performance, and the difficulty is to know which to select and which to reject, so full of charm

and varied interest is each number! Nos. 1, 2, and 4 are the easiest to play, and moreover they are the most likely to please, or 'catch on,' at a first hearing; but if well rendered all six should command success. There are no great difficulties to overcome in the violin parts, as is the case, for instance, with the Hungarian Dances by Brahms and Joachim; but what they specially require is a skilful and expressive interpretation, in thorough keeping with the composer's themes. One must be prepared to sympathetically follow him in his sad and plaintive moods, when the music sometimes seems to interpret the lines of Burns—

'Fu' aft at e'en wi' dancing keen,  
When a' were blythe and merry,  
I car'd na by, sae sad was I  
In absence o' my dearie.'

as well as in his gay and joyous moments, when he bids us dance and trip it with a merry heart—

'Hale be your heart, hale be your fiddle!  
Lang may your elbowk jink and diddle!'

for joy and sorrow, sorrow and joy, alternately chase each other through these bewitching Dances.

The following examples, culled from No. 4 of the Dances, may serve as excellent specimens of Mr. McEwen's charmingly contrasted themes:—

*Andante con molto espress.*



*Allegro di molto.*



The pianoforte part is by no means in the nature of a tum-tum accompaniment; its duties are nearly as important as those of the violin, and to render the pieces satisfactorily both performers should be in perfect accord.

*The Passion.* For Tenor and Bass Soloists and Chorus. By J. Varley Roberts.

[Novello and Company, Limited.]

The sub-title of this work is 'A meditation on the sufferings of Christ,' which aptly describes its purpose and character. It is planned on the familiar 'Passion Music' model, inasmuch as the vocal parts for the choir are interspersed with hymns and chorales intended to be taken up by the congregation, with feelings quickened by the thoughts induced by the context. Thus the work opens with the hymn 'Lord, as to Thy dear cross we flee,' assigned to the familiar 'Dundee' tune from 'Este's Psalter.' The scene in the 'Garden of Gethsemane' according to St. Matthew is then related, the narrative by a bass soloist, the words of Christ by a tenor vocalist, and meditative comments being set as chorales. The succeeding section is headed 'Betrayal and Committal,' which is followed by a short 'Meditation' for the organ. The remaining divisions are entitled 'The Compassions of Mankind,' 'The Sympathies of Christ,' 'The Witness of Nature,' and 'The Saviour's Death.' The music is devotional in expression and presents no difficulties.

*Peace, perfect peace.* Transcribed for the pianoforte and organ by Willem Coenen.

[Novello and Company, Limited.]

Mr. Coenen has taken the familiar and simple tune associated with Bishop Bickersteth's hymn 'Peace, perfect peace' and produced, in an effective pianoforte transcription, a piece which will doubtless find favour in the drawing-room on Sunday evenings. Its interpretation would be suggestive of an echo of the sanctuary drawn from the keys of the household instrument. The arrangement for organ, which is different from that just referred to, presents no difficulties, and monotony of key is avoided by the presentation of the theme in the mediant of its main key.



## Correspondence.

HERR RICHARD STRAUSS.

DEAR SIR,—As so much is being written and spoken just now about Richard Strauss, and as in your interesting paper upon him in this month's *MUSICAL TIMES* you speak of his first appearance in England at Queen's Hall in 1897, would it not be possible to supplement this by recording that in 1899, at the invitation of the Directors of the Philharmonic Society, he conducted a performance of his 'Tod und Verklärung' at a Philharmonic Concert on June 15?

I think it would be a fair recognition of the enterprise of the Directors of the Philharmonic Society to recall the fact at this moment, while it certainly constitutes an important event in the biography of 'the musical man of the day.'

Yours faithfully,

FRANCESCO BERGER.

Honorary Secretary of the Philharmonic Society.

6, York Street, Portman Square.

January 8, 1903.

ELGAR'S 'CORONATION ODE.'

SIR,—In your Provincial Notes for this month you say that Bishop's Stortford Musical Union claims the honour of the first provincial performance of the above work on December 3.

The first performance of the 'Coronation Ode,' after those of the Festivals and the one given in London, was by the Stourbridge Concert Society on November 3. Dr. Elgar is a Worcestershire composer and Stourbridge is a Worcestershire town, and we naturally feel a little proud of having been the first Choral Society in the provinces to produce this beautiful and popular work; so that I hope, Mr. Editor, you will see that Bishop's Stortford does not deprive us of our pride of place.—

Yours faithfully,

H. WATSON SMITH.

Longlands House, Stourbridge.

January 3, 1903.

[The information was furnished by a local correspondent, and the insertion of the word 'claims' so far qualified the statement as not to make it absolutely definite.—Ed. *M.T.*]

## THE INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Conference opened on Tuesday, December 30, with a meeting at the Mansion House under the presidency of the Lord Mayor of Dublin. The report of Mr. Edward Chadfield, the Secretary of the Society, contained the following information in regard to progress:—

'With respect to membership, the Register of Members published before the Conference held in Dublin in January, 1895, contained the names of 1,477 members, whilst the number on the Register now being issued is 2,114. It is very satisfactory that this increase of membership has been general throughout the various Sections of the Society, there being only two in which there are fewer members than was the case in 1894. Seven new Sections have been formed by dividing some of the original Sections, which is another evidence of the great increase of the Society.'

An exhaustive and learned paper on 'Chromatic Harmony' was then read by Professor Prout. At the afternoon meeting in the Royal Dublin Society's Lecture Theatre, a pleasant paper was read by Professor Mahaffy, 'Notes on the Dublin School of Cathedral

Music, from Mornington to Stewart.' In the course of his remarks the Professor said:—

'The Dublin school, rising with the childhood of Lord Mornington, lasted until the days of Sir Robert Stewart. The music produced in it was not the greatest in the world. It had faults, but, nevertheless, it grew up in Dublin, it was composed in the atmosphere of the city, it was loved by the people who heard it, and it was a part of the life they were very proud to recognize, even though it was now gone. What claim had this school to be called an Irish School of Music? He thought it had the strongest claim in the world. It might be said that it was Anglo-Irish, but a great many good things in this country were Anglo-Irish, although regarded as distinctively Irish. Many of the great families, as the Fitzgeralds, the Fitzmaurices, the Burkes, and others, were Anglo-Irish, and the great peculiarity of the Anglo-Irish was that when they came here they repudiated the land of their origin. Therefore, he held that they had the right to call this an Irish school.'

Musical examples were played on the fine Willis organ by Mr. Charles Marchant, the accomplished organist of St. Patrick's Cathedral. In the evening the members of the Society were entertained at a brilliant ball at the Mansion House.

On Wednesday, December 31, Dr. James C. Culwick read an interesting paper on 'Fifty years in the life of a great Irish Musician, Sir Robert Stewart—his lectures and other literary work, with some particulars of his musical compositions.' Dr. Culwick gave the following interesting estimate of Stewart's achievements:—

'Stewart, in Ireland, played a very special part as general instructor and leader in things appertaining to the musical art; and seeing that the angels of knowledge and illumination are ranked before the angels of office and dominion, men like Stewart may often have it in their power to add more of sweetness and of light to the sum of life than most of those who fill the highest places under the State. Speaking of his lectures, whether delivered as the professor of the University, or upon any other occasion of a more public character, one remark fits the whole—they were brilliant, sparkling with bright thoughts, and filled with interests garnered from all available sources. They were always interesting, and always showed a width of view and of sympathy. For Stewart was not a musician merely. He was—at the end as at the beginning—a student. His good taste, moderation, and proper feeling, sufficiently brightened by a saving sense of humour, made him, as a lecturer, very popular. His learning was never allowed to carry him into pedantry. Indeed, he had the very remarkable power of so disguising his most technical teaching, and it was presented with such attractive qualities, that the listener, never wearied, could hardly forget the lessons.'

In the evening a choral and orchestral concert was given (by permission of the Senate) in the large hall of the Royal University. The programme consisted of Dr. Culwick's Concert Overture, Professor Prout's Organ Concerto (the solo splendidly played by Mr. Vipond Barry, the organist of St. Bartholomew's Church and one of our best local organists), two English Dances by Dr. Cowen, and Signor Esposito's Irish Symphony. The choral pieces were contributed by Mr. Joseph Seymour's Glee Choir and Dr. Culwick's Orpheus Choral Society. These excellent chorists were heard to advantage in madrigals and part-songs by Stewart, King, Harold White, Seymour and Jozé.

On New Year's Day a paper on 'The Profession and position of the modern organist' was given by Dr. A. Madeley Richardson. This has resulted in a lengthy correspondence on 'Congregational Singing' in one of our local newspapers. In the afternoon Mr. Duncan Hume read a paper on 'The Physiology of Pianoforte playing.' The annual banquet was given at the Shelbourne Hotel in the evening.

The Annual General Meeting of the Society was held on Friday morning, the 2nd ult., and in the evening the Leinster Section entertained over a thousand guests at a *Conversazione* in the Science and Art Museum. The next Conference will meet in Glasgow.

SOME ASPECTS OF BEETHOVEN'S  
INSTRUMENTAL FORMS.

Mr. Gustav Ernest read an exhaustive paper on the above subject before the Musical Association on the 20th ult., Mr. Clifford B. Edgar in the chair. The following is an authoritative digest of the discourse.

Two centuries claim Beethoven for their own, the 18th with its worship of the form, the 19th with its worship of the idea. In Beethoven both meet, in him both find their greatest representative, in him their leading principles become reconciled. For just as the great ideas which were agitating his time were instrumental in shaping his entire mode of thinking, his entire personality, so the latter was instrumental in shaping the traditional forms. Thus his forms were largely the outcome and reflection of those ideas.

The lecturer then referred to the prejudice existing in the modern musical mind against preconceived forms. 'Is he more free,' he asked, 'who lives outside the law, or he who accepts it and shapes his course within it, yet in accordance with the demands of his own individuality?' What is necessary, of course, is that the laws should be conditioned by the Art, not the Art by the laws. With regard to music more particularly, the object of the laws should be to do away with the difficulties which prevent it being as easily and quickly comprehended as the other arts. These difficulties rest on the fact that firstly it has no models in nature, and that secondly its creations come, as it were, into existence bar by bar as we listen to them, thus making it impossible for us to gain at once a full impression of the work as a whole. There is only one way of overcoming these difficulties, and that is by introducing into Music the element of Symmetry, most perfectly expressed in the formula *a-b-a*, i.e., the grouping of two similar parts (*a*) around a different one (*b*). This formula, which is the basis of most instrumental forms, gives a distinct and easily recognisable outline to a composition, and offers that assistance to the listener, the necessity of which modern composers acknowledge by adding explanatory remarks to their music or basing it on some well-known poetical work, picture or historical event. This formula has been equally adapted by other Arts, notably Painting and Architecture, a Gothic Cathedral exemplifying it just as clearly as a Sonata movement. Wherefore, said the lecturer, if Architecture in general has been called frozen Music, we might call a Gothic Cathedral a frozen Sonata.

Beethoven instinctively recognised the advantages and possibilities of the forms as they were handed on to him by Mozart and Haydn, and at first accepted them pure and simple. Life in those days was lying before him, a vista of golden hopes; its deeper problems did not concern him yet, the old forms sufficed for what he had to say. Soon all this changes, the tragedy of his life begins; the clouds which ultimately are to shut out every ray of earthly happiness are gathering around him, 'fate is knocking at his door': and now his whole nature undergoes a change, a change that is a moral growth, such as we can trace in few men. The old forms soon appear too narrow, too conventional, and while leaving their general outlines intact, he begins to extend them, add to them in accordance with the new demands his personality makes on its medium of expression. The 'Sonata form' with its final return of all the subjects in their original form seemed incapable of expressing life's drama; for drama means action, and action means development and change. He overcomes the difficulty by introducing his elaborate Codas, which frequently contain the climax of the whole work (3rd movement of *Moonlight Sonata*, 1st movement of 'Appassionata'). For similar reasons he replaces the placid Minuet by the more pliable Scherzo, in which so often his wild, weird humour finds expression, and equally the suave, idyllic rondo by other forms ('Sonata-form,' theme with variations, fugue) whenever the progress of the work demands it. In the last period, when misfortunes thicken, when intercourse with him becomes more and more difficult, he gradually withdraws from the world without into that within, and begins to live a new life—a life of his own creation, in a

world of his own making. The old world with its disillusion vanishes, life is beautiful once more, and he uplifts his voice in its praise. His music becomes a reflection of these dreams, an echo of the voices within him. The accustomed modes of expression no longer suffice, his works assume essentially different formal aspects (*Sonata*, Op. 109, 110, *Ninth Symphony*, last Quartets). These, then, are the three principal phases of Beethoven's life and the principal stages in the development of his musical style: in the first, form reigns supreme, in the second, form and feeling (idea) appear in happy union, in the third, feeling reigns supreme.

Mr. Ernest—having first explained the frequent use of the fugal form during this last period—then turned to a different subject: the proportions in Beethoven's works. In 1854, Adolf Zeising made the discovery that a well-proportioned human body always exemplifies the law of 'the golden mean,' i.e., the smaller (upper) part stands in the same ratio to the larger (lower) one as the latter to the whole body. This law he found equally carried out in the masterpieces—of Architecture, &c.—of all ages. Emil Naumann tried in 1869 to apply it to music too, though with results which were so little convincing that his attempt attracted no attention whatever. The lecturer recently took up the subject more thoroughly and systematically than Naumann and with results altogether surprising. To the Sonata-form with its four distinct parts (first part, working-out, reprise and Coda) it seemed most important to apply the test, the point being to find out if the larger part (first part plus working-out, or first part alone) stood in the same ratio to the smaller one as the whole movement to the larger one. By a simple process, which it would take up too much space to explain here, Mr. Ernest, after counting the number of bars of the whole movement, calculated how long the two parts should be, then compared these with the actual figures. Thus he found that the 1st movement of the 'Pathetic' Sonata (not counting the introduction) has 299 bars, which, according to the law of the golden mean, should be divided into two parts of 115 and 184 bars respectively, and indeed the first part, plus the working-out, counts 184, the reprise, plus the Coda, 115 bars. That the figures do not always agree as accurately as in this instance goes without saying. But science has always taken into account the inaccuracy of the evidence afforded by our senses. Zeising therefore allowed for such a difference between the actual and the arithmetical figures, as could not be perceived by the eye or the ear; this margin he fixed at  $\frac{1}{10}$ . Naumann, in regard to music, at  $\frac{1}{4}$  of the whole, while in all his calculations, Mr. Ernest allowed only for one of  $\frac{1}{10}$ , and in a few instances  $\frac{1}{20}$  of the whole. To give the final result, he found that out of fifty-five movements examined the proportions of forty-two were in accordance with the law of the golden mean. Even in eleven out of the thirteen remaining ones, Mr. Ernest discovered that the parts were in one way or another curiously symmetrically constructed. To give one instance only: in the first movement of both the 1st and 2nd Pianoforte Sonatas the working-out has exactly the same number of bars as the reprise plus the Coda.

In considering the general questions involved in Zeising's discovery, Mr. Ernest emphasised the fact that none of the masters could have had any knowledge of this law, which yet, as if under a mysterious compulsion, they applied. That, furthermore, we could not but accept it as a fresh proof of the unity of all the Arts and the continuity of their general principles, if we found in a Gothic Cathedral of the 12th and a Sonata of the 19th century the same law exemplified.

Finally, he dwelt on the difficulty experienced by all who tried to fathom the problem of beauty in Art, and asked: Did not this discovery bring us one little step nearer its true comprehension?

A discussion followed the reading of the paper, in which the following gentlemen took part:—Mr. H. H. Statham, Mr. George Langley, Mr. T. L. Southgate and the Chairman. Mr. Gustav Ernest's dissertation on this 'problem of beauty in Art' will be read with interest when it appears in the printed Proceedings of the Society.

## London and Suburban Concerts.

### BROADWOOD CONCERTS.

The chamber concerts instituted last year by Messrs. Broadwood at St. James's Hall steadily increase in musical interest and value. A specially commendable feature is the variety and far-reaching character of the programmes. Compositions stretching over many centuries and new works of widely different styles succeed each other with refreshing change and acceptance.

At the concert on the 8th ult. were produced for the first time four new songs by Sir Charles Stanford, settings of lyrics from Mr. Edmond Holmes's second volume of sonnets, entitled 'The Triumph of Love.' Mr. Holmes writes in impassioned strains of the mighty moulder of men's destinies, and like a true Irishman, Sir Charles has manifestly been inspired by the subject. The music allied to the first, 'O one deep, sacred outlet of my soul,' is chiefly declamatory in style. The second, 'Like as the thrush in winter,' lends itself to more lyrical treatment and is more pleasing. It is, however, in the third sonnet, 'When, in the solemn stillness of the night,' that the composer has been most inspired and achieved his greatest success. We are inclined to think he has written no finer vocal music than this. The concluding number, 'O Flames of passion, will ye never die,' is also an impressive song. The sonnets imperatively demand a singer of keen dramatic perception, and Sir Charles Stanford is therefore to be congratulated on having them introduced to the public by Miss Marie Brema. At this concert was also brought forward for the first time a pianoforte trio in G by Dr. Alan Gray. This work consists of one movement only, which, however, includes two clearly-defined sections, severally headed *Andante sostenuto* and *Allegro vivace*. Musically, the former is the most engaging, but both are well written. The other instrumental works were Sir Hubert Parry's early but attractive pianoforte trio in B minor, dating from 1884, and Beethoven's rarely-heard quintet for pianoforte and wind instruments in E flat, composed in 1797. Both compositions were excellently interpreted, the former by 'The London Trio,' the latter by Miss Amina Goodwin and Messrs Clinton, Borsdorf, Malsch, and Wotton.

The concert on the 15th ult. was made peculiarly attractive by the engagement of the Brompton Oratory Choir, which, under the skilful direction of Mr. Barclay Jones, sang a selection of motets, several of which were very fine. Specially so was one entitled 'Christus factus est,' by the old Roman master Felice Anerio, who in 1594 succeeded Palestrina as composer to the Papal Chapel. This excerpt is remarkable for tender and delicate beauty, and it was devotionally rendered, unaccompanied, by the Oratory Choir. Other noble examples of early sacred music were 'Justorum animae,' by William Byrd, and 'Exaltabo Te, Domine,' by Palestrina. Mention is also due of 'Amavit Sapientiam,' by Thomas Wingham, and 'Os Justi Meditabitur,' by Mr. E. d'Evry, the present Organist of the Oratory, who presided at the organ. Further distinction was imparted to the evening by the first performances of a Suite in D for violin and pianoforte by Mr. Arthur Hinton, and a song entitled 'A Reverie of the East,' by Sir Alexander Mackenzie. The Suite is a very pleasing and well-written composition. It comprises four movements, each of which is built up with melodious themes tersely and pointedly developed. Miss Maud Powell and Miss Katharine Goodson played it with expression and brightness, and it was much applauded. Sir Alexander Mackenzie has set some lines by Mr. Owen Seaman, which appeared in *Punch* in connection with the recent Delhi Durbar, and has made remarkably clever use of intervals common to Hindoo scales. Miss Ethel Wood sang with manifest appreciation of the requirements of the style, and the composer accompanied. Sir Alexander's music, it should be added, also made its appearance in *Punch*. The other vocalists were Miss Gwendolen Maude and Mr. Charles Bennett.

For the concert announced to be held on the 30th ult.—too late for notice in the present issue—Mr. Alberto Randegger, junr., composed a sonata for pianoforte and violin in E minor, of which report speaks most favourably. The work is said to be essentially melodious and free from the extravagancies characteristic of some modern works, especially in the so-called development section, which might sometimes be more appropriately designated 'padding.' The last movement is reputed to be a happy combination of technical construction and musical interest.

### ROYAL COLLEGE OF MUSIC.

At the Students' concert on the 23rd ult. was produced for the first time a new pianoforte quartet by Mr. Frank Bridge, whose previous Trio in D minor and String Quartet in B flat played in public last year created favourable impressions of their composer's talent. His latest addition to chamber music is an excellent composition. The themes are significant and melodious; they are effectively treated, and throughout the four movements of which the quartet consists there is displayed a lively sense of contrast. It was admirably interpreted by Mr. Harold Samuel (pianoforte), Miss Ethel Sinclair, Mr. Bridge, and Mr. Arthur Trew (strings). Two clever pianoforte solos, severally entitled 'Study in F minor' and 'Toccata in F sharp minor' were also heard for the first time; they were admirably interpreted by their composer, Mr. Frank H. Yapp.

### QUEEN'S HALL SYMPHONY CONCERTS.

The New Year's Day concert had as its chief feature a repetition performance, under the careful direction of Mr. Henry J. Wood, of Richard Strauss's tone-poem 'Heldenleben,' the work which caused so great a sensation when it was first produced (in England) on December 6 last, conducted by the composer. Its performance took five minutes longer on the occasion under notice, but its beauties and, in the opinion of many, its defects were again made manifest. Professor Carl Halir played the violin solo in 'Heldenleben,' and also the solo part of Spohr's Violin Concerto in A minor. The remainder of the concert, excellent in achievement, does not call for detailed notice.

On the 17th ult. Herr Kreisler gave a masterly rendering of Beethoven's Violin Concerto, and the programme further included Richard Strauss's tone-poem 'Tod und Verklärung,' and Goldmark's 'Sakuntala' Overture. Mr. Wood skilfully conducted as usual.

An interesting concert was given at the Parish Room, Teddington, on the 19th ult., by Mr. W. A. Everington's Amateur Male-Voice Double Quartet Party and others with much success. The glees and part-songs sung were:—'Hark, jolly shepherds' (Brewer), 'The Knight's song' (Pressey), 'Sweet, if you love me' (Harris), 'Cold is Cadwallor's tongue' (Horsley), 'Requital'—the Coronation Prize Glee by Dr. Alfred King—'A Franklyn's dogge' (Mackenzie), 'Discord, dire sister' (Webbe), 'Come, gentle zephyr' (Horsley), 'Music all pow'rful' (Walmisley), 'The Goslings' (Bridge), 'When Sappho tun'd' (Danby), 'Jack and Jill' (Jarvis), and 'Good-night, beloved' (Foster).

The Ealing Choral and Orchestral Society gave a very fine rendering of Dvorák's 'Spectre's Bride' on the 20th ult. The solo vocalists were Miss Ethel Wood, Mr. Ben Johnson, and Mr. Daniel Price, all of whom sang excellently, the soprano especially displaying much dramatic instinct. The choir was well balanced, and sang the music with power and expressiveness. There was a complete orchestra, the bass and wood-wind being reinforced from the Richter and Queen's Hall Orchestras. The orchestra also gave very effective renderings of 'Album Leaf,' by Wagner, and the 'Dream Pantomime' music from Humperdinck's 'Hänsel and Gretel,' the vocal parts of which were well sung by Miss Ethel Wood and the Misses Allright. Mr. J. Cliffe Forrester, the conductor, may be congratulated on the success of his endeavours to further the cause of good music in this locality.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 10, 1903.

There was a lull in the musical activities of New York during the holiday season, but there are several things of interest to record.

At the opera the illness of singers, compelling frequent changes of bill, coupled with the illness of Mr. Grau, created an apathy which seemed to threaten danger to the financial success of the enterprise until the advent of Madame Nordica and with her the later Wagnerian list. Since then the outlook is propitious. Two representations of 'Tristan und Isolde' crowded the vast theatre, though they were but four days apart. Next week the 'Nibelung' dramas begin. There have been no novelties thus far, and the only things that have piqued curiosity have been the experiments with new tenors and the appearance of Mesdames Semblich and Eames in rôles new to them. They were respectively *Mimi* in 'La Bohème,' and *Tosca* in Puccini's opera of that name. Both essays were gratifyingly successful. Herr Anthes, who embroiled himself with the management of the Royal Opera at Dresden by accepting an engagement with Mr. Grau is the most successful of the new tenors. His work in 'Lohengrin' and 'Tannhäuser' fell short on the histrionic side, and he did not become *persona grata* until he appeared as *Tristan*, and it seems likely now that Mr. Grau's judgment in bringing him from Germany for a term of years will be vindicated long before the season closes.

The country has echoed with the strains of Handel's 'Messiah' from coast to coast for a month past. In New York the Oratorio Society, under the direction of Mr. Frank Damrosch, made use on December 26 and 27 of Professor Prout's new edition. So far as I have observed, this was the second experiment of the kind in the world, the first having been the performance under Professor Prout in Queen's Hall, London, on November 12. Mr. Damrosch's first purpose was to adhere closely to Prout in all things, but in the end he contented himself chiefly with the Prout orchestration and followed his own judgment and taste as to tempi and expression. Under the circumstances, I cannot say that Professor Prout's version of the oratorio had a fair trial, though the 'Messiah' had a stirring performance. The most satisfactory feature of the solo work was Madame Suzanne Adams's singing of the soprano airs, though it was her first essay in oratorio.

In the department of choral music the most completely satisfying concert in New York since my last letter was that of the Musical Art Society, a small choir of professional singers, which is also under the direction of Mr. Damrosch. The centre of gravity in its schemes lies in the *à capella* music of the 16th century and the cantatas of Bach. The Society has been in existence nine years, and gave the first concert of its tenth season on December 18 in Carnegie Hall, a room much too large for the attainment of the proper musical effects, but none too large for the audiences which attend these concerts. The seating capacity is something over 3,000. Its size, moreover, enables Mr. Damrosch to produce some peculiarly thrilling antiphonal effects by enlisting a choir of from 400 to 800 voices from the People's Choral Union, which he places in the gallery. At this concert the large amateur choir sang responsively with the professional body in Vittoria's 'Pange lingua' (singing, with fine effect, the old chant in unison with organ accompaniment), Palestrina's 'Gloria Patri,' and Bach's Reformation Cantata 'Ein feste Burg' (the concluding chorale). Other numbers of the programme were Sweelinck's Psalm cxxiv., a Benedictus and Jubilate by Johannes Gabrieli, Brahms's 'Fest- und Gedenksprüche,' Henschel's 'To Music,' and Leslie's 'Charm me asleep.' As a rule the Musical Art Society sings all its pieces in the language in which they were composed.

The Boston Society of similar kind, which Mr. Wallace Goodrich organized last season, also gave a concert last month with fine success, in which Professor Parker played one of the organs, in Trinity Church.

From this it will be seen that America, supposed to be peculiarly restless in its striving towards progress, is not forgetful of the old in music. This fact was accentuated on January 6, at Mr. Sam Franko's Concert of Old Music in Daly's Theatre, in this city. Here all the old music was new to the listeners. Mr. Franko visited Europe last season in the interest of his delightful enterprise, and persuaded Mr. Arnold Dolmetsch to bring his unique entertainments to the United States. At his concert he had the help of Mr. and Mrs. Dolmetsch and Miss Johnston, who played old-time instruments and old-time music. More than that, Mr. Franko had invoked the help of M. Saint-Saëns, M. Gevaert and Dr. Prieger, of Bonn, who lent him manuscripts from their collections. From M. Saint-Saëns we had his restoration of some of the music composed in 1673 by Marc Antoine Charpentier for the first production of Molière's 'Le Malade Imaginaire'; from Dr. Prieger, Johann Christian Bach's Symphony in G minor (played two years ago at Düsseldorf under the direction of Professor Julius Butts—see THE MUSICAL TIMES of April, 1901, p. 237), and from M. Gevaert a ballet-suite compiled from four of Sacchini's operas. The visitors from London took part in Bach's fifth Brandenburg Concerto Grosso for violin, flute, harpsichord and strings, a sonata for viola d'amore and harpsichord by Ariosti, and the first of Rameau's Concertos for viola d'amore, viola da gamba and harpsichord. Mr. Dolmetsch and his companions have now begun a series of illustrated lectures on archaic instruments and music, but it is too early to say what measure of success they are likely to attain. Under the happy surroundings of Mr. Franko's concert they made a most gracious impression.

Two other incidents in the musical life of Boston deserve mention. On December 2 the Cecilian Society performed Georg Henschel's 'Requiem' (composed in memory of Mrs. Henschel), under the direction of the composer. It will be heard in New York at a charity concert on January 21. On January 6, Mr. B. J. Lang employed the same society, of which he is conductor, in a concert performance of Wagner's 'Parsifal.' The first act was sung in the afternoon, the second and third in the evening, in Symphony Hall, and aroused great enthusiasm. The solo parts were in the hands of singers from the Metropolitan Opera House, namely, Madame Kirkby Lunn, Herr Gerhäuser, Herr Van Rooy, Herr Blass, and Herr Mühlmann.

H. E. KREHBIEL.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, January 15.

The excessive number of concert-givers during the season is frequently made the subject of complaint in the larger cities, and it must be admitted that the demands thus made upon the attention of the music-loving public are not by any means always justified by artistic results. But the evil, if such it be, is not an unmixed one. The numerous candidates for public favour are apt, at least, to keep the audience *au fait* and to improve their judgment, so that genuine merit is likely to obtain due recognition and an enthusiastic welcome accorded only to truly great artists. One such, Frau Lili Lehmann, has recently appeared at the Opera in quite a number of great dramatic parts, such as *Isolde*, *Brünnhilde*, *Norma*, *Leonore* in 'Fidelio,' and others, in her assumption of which it was difficult to know which to admire most: the beauty and admirable training of her voice, the nobility of her action and general characterisation, or the marvellous versatility of her talent.

Joachim, equally great in his artistic earnestness and lofty idealism, also visited us, and with the members of his quartet enchanted his hearers at several chamber concerts. Amongst the aspiring younger pianists who have recently appeared there may be mentioned: Wilhelm Kurz, of Lemberg, an earnest and talented artist; Fräulein Bertha Jahn, whose delicate touch and general artistic qualities would seem to point her out as a worthy successor to Ilona Eibenschütz; and the blind



pianist, Rudolph Braun, whose compositions for two pianofortes have caused him to be numbered amongst the most gifted young composers resident in Vienna.

At a recent Philharmonic Concert, Ignaz Brüll, the composer of 'Das goldene Kreuz,' achieved a very good success with a new 'Rhapsody' for pianoforte and orchestra, of which he interpreted the pianoforte part himself. Another native Viennese composer, Hans Koessler, at present a professor at the Budapest Conservatorium, successfully introduced at one of the concerts of the Concert Verein a number of Symphonic Variations; a substantial and most musicianly work, brilliantly instrumented. It is dedicated to the memory of Brahms. On the same day, a new opera by Koessler, 'Der Münzenfranz,' was brought out at Strassburg, and very favourably received. Another operatic novelty, although not produced in Vienna, has excited much interest here. I refer to Goldmark's 'Goetz von Berlichingen,' the libretto founded upon Goethe's drama, which has just been brought out at Budapest. Its reception, it appears, was a most enthusiastic one, a complete triumph for the composer, who, being a Hungarian by birth, would moreover command the special sympathy of a Budapest audience. The new work will probably ere long be mounted also at our Imperial Opera. Meanwhile, the impending revival here of Weber's 'Euryanthe' is being looked forward to with eager interest on all sides.

Considerable attention has been attracted in musical quarters by two orchestral concerts given by distinguished foreign conductors. One of these was Felix Weingartner, who with the Kaim Orchestra, of Munich, conducted the 'Symphonie fantastique' by Berlioz, and the 'Dante' symphony, by Liszt, both from memory. The orchestra, though not always able to realise the intentions of its conductor, rendered a good account of itself on the whole. Our other visitor was M. Safanoff, the famous director of the Imperial Conservatorium of Moscow, who, with the orchestra of the Concertverein, gave a performance consisting entirely of works by Russian composers. These included Tchaikovsky's Sixth Symphony; a charming Sérénade by Glazounov; a musical trifle, entitled 'Une tabatière à musique,' by Liadoff; a Caucasian scene, 'Im Aul,' by Ippolitoff-Iwanoff (with an incidental and highly-effective duo for corno inglese and viola); a very ably-written pianoforte concerto by Rachmaninoff,—played by the composer and extremely well received—and a somewhat trite composition, entitled 'Musical Illustrations to the story of Czar Saltan,' by Rimsky-Korsakoff. As a conductor, Safanoff proved himself possessed of the very highest qualities, a magnetic personality, under whose inspiring influence the orchestra entirely surpassed itself. With his perfectly natural temperament and eminently sound and unaffected musical feeling, he can be compared only to the greatest of living conductors, Hans Richter.

An excellent performance of Bach's 'St. Matthew Passion' has been given recently by the Singakademie, an institution founded some forty years ago, and which during that period has been doing some meritorious, if not always particularly noteworthy, work. The solo parts were in fairly efficient hands, while the choir, under Herr Lafite's direction, left nothing to be desired as regards readiness of attack and dramatic fervour.

MANDYCZEWSKI.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol and Clifton Philharmonic Society on the 3rd ult. gave a performance of 'Elijah' at the Victoria Rooms. Band and choir numbered nearly 400, Mr. Ernest Lane holding the principal first violin, and Mr. Edward Cook being at the organ. The soloists were Madame Bertha Wise, Miss Florence Bulleid, Mr. Vivian Bennetts, and Mr. Charles Tree. In the concerted pieces the following local vocalists assisted:—Miss Evelyn Gerrish, Miss Maud Willcocks, Mr. and Mrs. A. E. Edgar, Mr. R. McGregor, and Mr. J. Sharland. The music of the *Youth* was well taken by Reginald Neville, a choir-boy from the Church of the Holy Nativity. Mr. E. Pavey

directed the performance, which was listened to with gratification by a large audience.

Considerable interest was manifested in the Ladies' Night of the Bristol Madrigal Society at the Victoria Rooms on the 15th ult. The choir numbered 108 voices, and Mr. D. W. Rootham, as usual, conducted. It had been intimated that some members of the London Madrigal Society intended being present, and out of compliment to them some pieces by Wilbye were included in the programme, as they are specially admired by the Metropolitan visitors. There were two compositions new to Bristol in the scheme, and in both cases the composers were among the audience. Dr. E. T. Sweeting, who contributed a piece in 1898, had been requested to write another composition, and he sent 'An April Pastoral,' a dialogue madrigal, the words by Mr. Austin Dobson, dedicated to Mr. Rootham and the members of the Society. The madrigal was finely rendered, and re-demanded, and Dr. Sweeting rose and bowed his acknowledgments. The other contribution which obtained a first hearing in Bristol was 'To take the air,' by Mr. W. Wolstenholme, a madrigal written for the St. Cecilia Society, Blackburn, in 1888, the composer having been born in that town. It is an attractive piece and was well received. The programme afforded much satisfaction to a large and appreciative audience.

## MUSIC IN EDINBURGH.

(BY OUR SPECIAL CORRESPONDENT.)

Great interest was taken in the first performance of the 'Dream of Gerontius' by the Choral Union on the 12th ult., and the feeling in the minds of all hearers was that another truly great work had been born into the world of art. In the performance of this fine but complex composition, the Choral Union achieved signal distinction, and much honour falls to the share of Mr. Collinson for the infinite pains he must have taken with the preparation of the choral work. Great praise is also due to the soloists—Miss Muriel Foster, Mr. John Coates, and Mr. Robert Burnett—and to the orchestra for remarkably fine renderings of their several parts.

At the other concerts, all of which have been conducted by Dr. Cowen, conspicuously fine performances have been given of, among other works, Mozart's Symphony in D and that of Brahms in F (No. 3). The pianist on December 29 was M. Edouard Risler (a first appearance), who showed astonishing technique and great powers of exposition in the E flat Concerto of Beethoven, and in Brahms's 'Rhapsodie' (Op. 79). At the same concert we heard Mackenzie's charming 'Cricket on the Hearth' Overture for the first time. The programme on the 5th ult. was, with the exception of two numbers (the 'Danse Macabre' of Saint-Saëns, and a Scena from Goldmark's 'Queen of Sheba') devoted entirely to Tchaikovsky, and included the 'Romeo and Juliet' Overture and the Symphony in D, No. 3, superbly played. The leader of the orchestra, Mr. Maurice Sons, appeared as soloist on the 19th ult., and in the Mendelssohn Concerto and Corelli's Variations 'La Folie,' again demonstrated the fact that we have in him a violinist of the first force.

An event of considerable interest was the Dinner given by the Edinburgh Society of Musicians in honour of Dr. Cowen on the 16th ult. A distinguished company of musicians and music-lovers, numbering considerably over a hundred, assembled under the presidency of Mr. J. A. Moonie, and much good speaking was heard and fine music discoursed.

The two series of Saturday Evening Popular Concerts, those of Messrs. Paterson's and of the Committee of the Central Halls, are running their course in vigorous rivalry, and vieing with each other in the excellence of the fare provided and the quality of the artists engaged. So with the concerts of the Sunday Society, which continues to provide healthy fare for those who wish to spend the Sunday evening listening to high-class music, as the programmes are all modelled on good taste. Only good vocalists are engaged, and the orchestra, under the direction of Mr. F. Laubach, is excellent.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

What must be regarded as one of the most important events of this season was the appearance of Herr Richard Strauss as conductor at the fifth classical concert, on December 23. With the exception of Spohr's overture to 'Jessonda' and Beethoven's Symphony No. 8, the programme consisted of Richard Strauss's own works—viz., *Sérénade* for wind instruments, and the tone-poems 'Don Juan' and 'Death and Transfiguration,' the two last being heard for the first time here. Under the composer's inspiring baton, the playing of the Scottish Orchestra reached the highest level. The reappearance of Herr Kreisler as solo violinist (in Max Bruch's Violin Concerto in G minor, and Saint-Saëns's 'Rondo Capriccioso,' and a popular programme which included Beethoven's 'Pastoral' Symphony and Tchaikovsky's 'Capriccio Italien,' attracted a very large audience to the sixth concert on Christmas Day. The seventh classical concert, on December 30, was notable chiefly for the first appearance here of M. Edouard Risler, whose performance of Beethoven's *Piano-forte* Concerto in E flat made a deep impression. The programme likewise included a novelty in the shape of Mozart's overture and entr'actes from 'Les petits riens' and Berlioz's Symphony 'Harold in Italy,' the viola obbligato in the latter work being finely played by Mr. Maurice Sons.

The new year opened with the Choral Union's time-honoured performance of the 'Messiah,' on the 1st ult., I may well use the word 'time-honoured,' because did not the Choral Union originate sixty years ago in a 'Society for performing the Messiah'? The famous oratorio was first sung in Glasgow by these pioneers in the City Hall, April 2, 1844. The 'Messiah' was also given on the 5th ult. by the Young Men's Christian Association Choir, under the energetic direction of Mr. R. L. Reid. The soloist at the ninth classical concert, on the 6th ult., was Lady Hallé, who, supported excellently by the Scottish Orchestra, gave an ideal reading of Mozart's Violin Concerto No. 6 in E flat. At this concert, Tchaikovsky's 'Polish' Symphony was given for the first time in Glasgow, but, although beautifully played, it evoked only moderate enthusiasm. After quite a run of foreign virtuosi, the appearance of Miss Fanny Davies at the tenth classical concert, on the 13th ult., was most welcome. Although the programme contained no novelties—of which there has been no lack this season—it was one of the most satisfactory we have had. Miss Davies, besides giving a fine performance of the solo part in Schumann's *Piano-forte* Concerto, contributed some familiar solos which many leading pianists are wont to ignore. Quite a first-rate reading of Gade's Symphony No. 1 in C minor, and Dvorák's Slavonic Rhapsody No. 3 in A flat, was given under the baton of Mr. Maurice Sons, who conducted the performance in the absence of Dr. Cowen.

At the eleventh concert on the 20th ult., Mr. Sons, the accomplished principal first violin in the orchestra, appeared as soloist, taking part in Mendelssohn's ever-popular Violin Concerto and playing the 'Chaconne' from Bach's Fourth Sonata. The programme also included a first performance here of Tchaikovsky's 'Fantasia' for orchestra, after Dante's 'Francesca di Rimini'—a capital specimen of programme-music brilliantly played by the band—and a most satisfying rendering of Brahms's Symphony No. 3, in F. The habitués of the popular orchestral concerts have had a fair share of 'novelties,' among which may be mentioned Elgar's 'Dream Children,' Gretry's suite de ballet 'Céphale and Procris' (first performance in Scotland), and Stanford's 'Irish Rhapsody' No. 1. A one-composer programme—Tchaikovsky being selected—was given by way of experiment on the 10th ult., but it was only a moderate success. Among the solo artists who have appeared are Misses Muriel Foster, Jenny Taggart, and Edna Thornton, and Madame de Vere Sapio. On the 21st ult., Dr. Edward E. Harper, principal of the Athenæum School of Music, delivered a thoughtful and suggestive lecture on 'Higher Musical Culture.'

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Fifth Annual Concert of the Gloucester Orpheus Society, held in the Shire Hall on New Year's Day, was a complete success from every point of view. Mr. A. Herbert Brewer takes the greatest possible pains to secure the most perfect renderings of male-voice part-songs, and there is an enthusiasm among the members of the Society which would delight any conductor.

To the programme the Society contributed ten items, and the selection covered a wide range. Opening with Cooke's immortal 'Strike the Lyre,' the members sang Lee Williams's 'Encouragement to a Lover,' which had to be repeated (the composer being an interested listener), 'The Hunt is up' (John Bennett), 'A wet sheet and a flowing sea' (Harford Lloyd), 'Come, let us join the roundelay' (W. Beale), 'All things love thee' (Hatton), and 'This pleasant month of May' (Beale). In addition to these, two absolute novelties were presented. Mr. Brewer had written for and dedicated to the Society an excellent setting of 'Hark, jolly Shepherds,' from Morley's madrigals, and the part-song met with such acceptance that the public insisted upon its repetition. The other novelty was a stirring and vigorous part-song from the pen of Sir Hubert Parry, the President of the Society, the words of the Loyal Ode, 'Vivat Rex,' being supplied by Mr. H. Godwin Chance, who is Chairman of the Committee and one of the most enthusiastic members of the Society. This is the third lyric of his which has been set to music for the Society since its foundation. The spirited and patriotic performance of the Loyal Ode was followed by a remarkable demonstration. Sir Hubert Parry, who conducted, readily consented to an encore, and the second rendering was, if possible, better than the first. Sir Hubert insisted upon Mr. Chance sharing in the demonstration, and it was generally agreed that as the Loyal Ode was the most difficult work the Society has yet given, its performance was the crowning effort of its work. Associated with the Society on this interesting occasion were Miss Mabel Manson (soprano) and Miss Jessie Grimson (violin), and their performances were greatly appreciated. The accompaniments for the soloists were played by Mr. Brewer and his able deputy, Mr. S. W. Underwood.

Since Mr. Joseph Bennett became President of the Gloucester Choral Society, now many years ago, it has been his generous custom to deliver one lecture a season for the subscribers and members. This pleasing function took place at the Guildhall on the 6th ult., when Mr. Bennett gave many pleasant reminiscences of 'Musicians I have met,' including Dr. S. S. Wesley (some time organist of Gloucester Cathedral), Sir John Goss, Sir W. S. Bennett, Sir G. A. Macfarren, Henry Smart, and J. L. Hatton. Miss Fanny Davies during the evening played a number of piano-forte solos with the greatest possible acceptance.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

That which musical Liverpool has lacked in practice—and the past month has been singularly dull and unprofitable—we have emphatically made up in precept, for the question of a 'municipal orchestra,' first mooted by a communication to the papers from Mr. W. J. Bowden, has already assumed large proportions, and has awakened a most vivid and general interest. Liverpool, as a rule so slow in extending welcome to new ideas, has taken up this particular suggestion with remarkable avidity, and the possibilities are being discussed amid every symptom of hopefulness. The scheme embraces the formation, as its tentative name suggests, of a large orchestra, under the ægis of the Corporation, and the aim is, ostensibly, the bettering of public taste. In Liverpool there is a wide divergence between the money spent upon the arts of sculpture and painting and that doled out to music, and it is felt that something should be done to give music an equal attention. The matter will probably be

officially brought to the notice of the City Council, and signs are not wanting that it will have warm support from the most enlightened members of the Chamber. Up to the present, Liverpool's corporate acknowledgment of music has found expression only in the organ recitals at St. George's Hall and in the performances by the Constabulary band. Dr. Peace's recitals on Saturdays are attended by thousands, and Mr. Crowley's band is one of the best organisations of its kind extant, and never plays but to huge gatherings. It is felt that, whilst adhering to that which has given so much happiness in the past, the time has come when Liverpool must do something more for music. Therefore this acclaimed suggestion of a 'municipal orchestra.'

The seventh concert of the Philharmonic Society took place on the 13th ult., when Lady Hallé gave a most distinguished rendering of the solo part in Mozart's Violin concerto No. 6, in E flat. Mr. Lloyd Chandos was the vocalist, and the orchestra, under Dr. Cowen, gave Berlioz's Symphony 'Harold in Italy,' Beethoven's overture 'Leonora' No. 1, and Mackenzie's overture 'The Cricket on the Hearth.' Mr. Simon Speelman distinguished himself by his fine performance of the viola part in the Berlioz Symphony. The chorus, who are hard at work on Elgar's 'Dream of Gerontius,' sang Max Bruch's 'On Jordan's banks.'

Mr. Ernest Schiever's penultimate concert was given on the 17th ult. in the College of Music. The programme included Tchaikovsky's String Quartet No. 2, in F, and Richard Strauss's Pianoforte Quartet in C minor (Op. 13). The solo violoncellist was Mr. Walter Hatton, and Mr. Isodor Cohn was at the pianoforte.

The programme of the Hallé Concert, under Dr. Richter's direction, on the 20th ult., included Dvorák's Overture 'Mein Heim' (first time here), Tchaikovsky's Symphonic Poem 'Francesca di Rimini,' the Prelude to 'Parsifal,' and Liszt's 'Faust' Symphony (also given for the first time in Liverpool), and made up an exceedingly interesting scheme.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Here as in other British centres music at Christmas time means performances of the 'Messiah' and practically nothing else. At the first of the two recently given by the Hallé Choir and Orchestra there was one unwonted feature, namely, an auditorium no better filled than at one of the ordinary concerts with a not very popular programme. Hitherto a 'Messiah' Night at the Free Trade Hall has been proverbial for excessive crowding, and it is remarkable that a mere change in days of the week should this year have made so very great a difference to the numbers of the audience. The accustomed days are Thursday and Friday, whereas this year the 'Messiah' was given on Wednesday and Thursday, and it is certain that the comparatively poor audience on Wednesday was due to nothing whatever but the unusual day. The performances were among the best ever heard in this neighbourhood. Misses Agnes Nicholls and Ada Crossley, Messrs. Ben Davies and Charles Santley formed an unsurpassable quartet of soloists; the conductor was Mr. R. H. Wilson, the choir and orchestra were well disposed, and everything went magnificently. The other Manchester choir on the festival scale—namely, the Philharmonic, conducted by Mr. G. Brand Lane—gave the 'Messiah' on the following Saturday, and again on Christmas Day, also with great success.

At the Hallé concert on the 8th ult. the soloist was Lady Hallé, who delighted an enormous audience with her rendering of Mozart's E flat Violin Concerto, and a brilliant performance was given of Glazounow's 'Carnival' Overture. The latter part of the concert consisted of Beethoven's 'Pastoral' Symphony, and here as in the Glazounow Overture and in Liszt's Hungarian Rhapsody (No. 2 in the orchestral, No. 12 in the pianoforte series), Dr. Richter conducted like a giant refreshed with Christmas holidays. There was again a very large

audience when the 'Golden Legend' was given on the 15th ult. The soloists were Misses Agnes Nicholls and Muriel Foster, Messrs. William Green and Andrew Black. The choir sang well, the orchestra played well, and the whole performance was much applauded. The 'Coronation Ode,' given after the interval, afforded a good contrast, with its broad, hearty, and popular ring. Here the same soloists were heard to greater advantage. Between the two longer works, Miss Foster sang 'Che farò' with quite striking success, and Mr. Green gave a highly acceptable rendering of Wagner's 'Preislied.' The Brodsky Concert on the 14th ult. brought together a record audience, the principal attraction being the association of Lady Hallé and Dr. Brodsky in Bach's Concerto for two violins. One can scarcely imagine a finer performance than was given of that noble work, and the Quartet also surpassed itself in Beethoven's Op. 130 and in that wonderfully charming first work in quartet form by Tchaikovsky which is referred to in Mrs. Newmarch's recent article on Tchaikovsky and Tolstoi. It is an interesting fact, that on the occasion in Moscow when the slow movement drew tears from the great romancer, Dr. Brodsky was also among the performers, though not as leader. In those days he still played second violin. At a vocal recital given by Miss Minnie Williams—a blind singer who has studied at the Royal Manchester College of Music—on the 19th ult., the programme was too long and multifarious. The chief singer had fair success in songs by Bach, Schumann, Richard Strauss, and others, and the instrumental part of the concert was extremely fine, the performers being Messrs. Wilhelm Backhaus (pianist), and Paul Grümmer (violoncellist).

The concert at the Manchester Schiller Anstalt on the 10th ult. brought the first opportunity in Manchester of hearing the choir of the celebrated Blackpool Glee and Madrigal Society, which has thrice won the hundred-guinea shield at Morecambe. The programme consisted of old English madrigals, two modern choral pieces by Elgar, one part-song for female voices by Schumann, besides other less important pieces for sopranos and altos, and a long series of part-songs by Brahms for mixed-voice choir. The delight and astonishment of the audience, largely Germans, on hearing their own music so perfectly rendered by English singers was agreeable to witness. The choir well sustained their reputation for beauty of tone, correct intonation, and finished execution, and the occasion was a real triumph for the singers and for their conductor, Mr. H. Whittaker. Instrumental music was represented by a Mozart Sonata for two pianofortes, and Saint-Saëns's well-known Variations for the same two instruments, in the performance of which Miss Olga Neruda and Mr. W. H. Dayas were worthily associated.

In regard to the Blackpool choir it ought to be mentioned that they have greatly profited, especially as regards their exceptionally interesting repertory, by the labours of Canon Gorton and Mr. Howson, of Morecambe. The Choral Society conducted by Mr. Howson is no doubt one of the best and most enterprising in the kingdom. I send the programme of the annual 'Open Night,' to be held this year on February 20, as it may well interest readers of THE MUSICAL TIMES, and I hope to discuss other aspects of the same subject in subsequent letters.

### LIST OF MUSIC FOR THE 'OPEN NIGHT,' FEBRUARY 20, 1903.

O say what Nymph	... ..	Paestrina
Cynthia, thy Song	... ..	Cross
Adieu, sweet Amarillis	... ..	Wilbye
To take the air	... ..	Farmer
In going to my lonely bed	... ..	Edwards
Now, O now I needs must part	... ..	Dowland
Corydon, arise	... ..	Stanford
Vineta	... ..	Brahms
Autumn	... ..	"
The Maiden	... ..	"
When Love and Beauty	... ..	Sullivan
Home of my heart	... ..	Parry
Come, pretty wags	... ..	"
The Cloud-capt towers	... ..	Stevens
As torrents in Summer	... ..	Elgar
Great God of love	... ..	Pearsall
The Silver Swan	... ..	O. Gibbons
Chloe	... ..	Hatton
The Waits	... ..	Savile

## MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There is little to report as to musical doings in the district during the last two months, except that a most successful concert was given by the Great Yarmouth Musical Society, under the conductorship of Mr. Haydon Hare, on December 18, when Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'Death of Minnehaha' formed the first part of the programme, the second being miscellaneous. The principals engaged were Miss Ethel Lovegrove, Mr. Iver McKay, and Mr. Graham Smart. The chorus showed evidence of the careful training of their conductor, and the Society is to be congratulated on the excellence of the concert.

The organ recitals given by Dr. Bunnett, under the auspices of the Norwich Corporation, continue to meet with encouraging success, and it may be of interest to give some particulars of this municipal enterprise. This movement was commenced in the year 1881, on the opening of the new organ at St. Andrew's Hall, Norwich, built by Messrs. Bryceson, and presented to the City by public subscription. In the year 1887 the recitals were reorganised, and the management entrusted by the Corporation to a committee, of which Mr. Frederic Oddin Taylor was elected chairman, a post he has held ever since. Certain changes have been made in the original scheme to ensure variety, and the recitals now take place every Saturday evening in the winter season and consist of vocal and instrumental music, the organ being made a prominent feature. The admission is fixed at the low figure of twopence each person, with a few front seats at sixpence each, and the movement is practically self-supporting. During the fifteen years since the reorganisation, over 226,000 persons have attended these recitals, an average of over 15,000 a year, and the present season promises to be a most successful one.

The Municipality of Norwich, and Dr. Bunnett the Corporation organist, on whom the main burden rests, are to be congratulated on the success of this movement, which has undoubtedly tended to elevate musical taste and encourage local talent in this city.

Mr. Clarence Eddy, the well-known American organist, recently gave two performances on the Cathedral organ. These Recitals gave great pleasure to a numerous audience; the programmes were varied, and well calculated to display the resources of the instrument.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

After the customary Handelian 'boom' at Christmas time there has not been much serious music to chronicle. On the 3rd ult. the Huddersfield Glee and Madrigal Society gave a concert, at which they sang part-songs and the like with admirable neatness and perfection of ensemble under Mr. Ibeson and Mr. Armitage. The sensation of the evening was, however, the remarkable organ-playing of Mr. David Clegg, whose virtuosity is great, though his method and effects are hardly in keeping with the character of the instrument.—On the 7th ult. the Cleckheaton Orchestral Society, under Mr. C. Stott, gave a concert, chiefly of light but not inartistic music, and Miss Ada Crossley gave genuine pleasure by her admirable singing.—On the 12th ult. Mr. Edgar Haddock gave the first of a new series of chamber concerts, at which violin sonatas by Beethoven, Brahms, Dvorák, and Rubinstein were played. Mr. Haddock was, of course, the violinist, the pianist being a clever young artist, Mr. Edward Isaacs, whose prowess was still more strikingly displayed the following evening at one of the same concert-giver's 'Musical Evenings,' when Miss Marie Brema was the vocalist, and Mr. Boris Hambourg the violoncellist.—On the 14th ult. the Morley Choral Society, of which Mr. Alfred Benton is the conductor, gave a most creditable performance of Goring Thomas's 'The Swan and the Skylark,' in which the principal parts were taken by Miss Wormald, Miss Appleyard, Messrs. Fallas and Broadhead.

## Miscellaneous.

Mrs. Newmarch has recently issued a volume of poems entitled 'Horae Amoris: songs and sonnets' (Elkin Matthews). Some of the lyrics therein contained might very well attract the fancy of composers. Here is a specimen stanza of Mrs. Newmarch's muse:—

Now April brings a shower  
Of song from every tree,  
What singer in the garden  
Shall sing my love for me?

A 'Henry Gillman Memorial Concert'—in aid of the widow of Mr. Henry Gillman, late manager of the Crystal Palace—is to be given at the Crystal Palace on Saturday the 21st inst. In support of that beneficent object the following eminent artists have already promised their assistance, Madame Ella Russell, Miss Marguerite Macintyre, Madame Alice Esty, Mr. Ben Davies, Mr. Andrew Black, Mr. Charles Santley and the Meister Glee Singers.

The twenty-eighth Workington Musical Festival and Competition was held on the 1st and 2nd ult. The entries for the competition showed widespread interest, and served to exhibit much natural capacity and good teaching. The 'Creation' was performed on the evening of the 1st ult. Mr. Ivander Griffiths, who originated the scheme, still helps to animate the movement as secretary. Dr. McNaught adjudicated and conducted.

The Quintet for pianoforte, violin, viola, violoncello and double bass by Mr. Percy Godfrey, which won the Lesley Alexander prize, has just been published by Mr. E. Donajowski. It consists of a bold *Allegro* with good thematic material, a short *Scherzo* of slightly Brahms flavour, a melodious *Andante*, and a lively *Finale*. The work throughout is clear in design, and the writing clever and effective.

The following candidates passed the Fellowship examination of the Royal College of Organists held last month:—

A. Adams, Old Catton.  
A. G. Claypole, Peterborough.  
W. Cooke, Kuncorn.  
E. T. Davies, Dowlaish.  
F. A. Dibb, Oxtou.  
C. E. Ford, London.  
J. O. Jones, Wrexham.

H. J. Langley, Wells.  
A. W. Ogilvy, Windsor.  
O. Robinson, West Smethwick.  
W. E. Rowbottom, Brigg.  
A. Toop, London.  
E. J. Watkins, Parkstone.

The *Musical Directory Annual and Almanack*—now a veteran publication fifty-one years old—has again made its welcome appearance. This indispensable publication, issued by the original publishers, Messrs. Rudall, Carte and Co., is of such a nature that it needs no eulogy. Another standard book of reference, by reason of its being 'a cyclopædic record of men and topics of the day,' is *Hazell's Annual* for 1903. A brief but comprehensive survey of the music in 1902 adds to the usefulness of a compilation that merits commendation.

The lectures announced to be given at the Royal Academy of Music on Wednesday afternoons during the present term are as follows:—Mr. W. W. Starmer, on 'Bells and Bell Tones'; Mr. Walter Macfarren, on 'Musical Forms'; and Mr. J. Mackenzie Rogan, on 'Military Bands and Military Music.' The following awards have recently been made:—The Macfarren Scholarship to Arnold E. T. Bax (London); the George Mence Smith Scholarship to Annie Maud Thornton (Windhill, Yorks); the Sainton-Dolby Scholarship to Mary Evelyn Skinner (Lohaghal, India).

The Amateur Chamber Music Society has issued an attractive programme for the season 1902-3. It includes works by Kaun (Octet), Röntgen (Septet), and Führmeister (Sextet), all of which, it is said, have not hitherto been publicly performed in England.

The new Savoy opera, entitled 'A Princess of Kensington,' by Captain Basil Hood, with music by Edward German, was produced on the 22nd ult. with the usual indications of success.



## Foreign Notes.

## AMSTERDAM.

The distinguished conductor Mengelberg, in spite of Frau Wagner's objection, recently gave a concert-performance of 'Parsifal' in this city. A protest has been drawn up stating that such performance of the sacred play is in direct opposition to the master's will, and moreover that such a course is an offence to his art. This protest is signed by Karl Klindworth, Richter, von Gross, E. Heckel, Mottl, F. Fischer, Glasenapp, von Wolzogen, Humperdinck, and Kniese. The whole of the work was, however, thus given at the Albert Hall, under the direction of the late Sir Joseph Barnby, on November 10 and 15, 1884, and so far as we are aware no such objection was raised by any one of the distinguished disciples and friends of the master now waging pen-warfare against a conductor who certainly produced the music with all due care and reverence.

## BERLIN.

At a recent sitting of the committee of the Wagner Memorial it was announced that Professor Dr. Fritz Volbach, of Mayence, had accepted the invitation to compose the hymn for the ceremony of next October, also that the Berlin Sängerbund, at its meeting of January 3, had unanimously resolved to perform the music, and that for the occasion it would be strengthened by a boys' choir. Letters also were read out from Richard Strauss, Arthur Nikisch, Victorin de Joncières, and Anton Dvorák, accepting the invitation to become members of the international honorary committee for the unveiling of the Richard Wagner monument.

## BONN.

The Beethoven House Society has arranged a Beethoven Festival to take place May 17-21. The Joachim Quartet will perform all the master's quartets, each programme illustrating the three periods into which Beethoven's work is conveniently though roughly divided.

## BRUSSELS.

M. Vincent d'Indy's 'L'Etranger,' of which he wrote both libretto and music, was successfully produced at La Monnaie on Wednesday evening, January 7. The principal *dramatis personae*—Vita and the Stranger—were impersonated by Mdle. Friché and M. Albers. The work was given under the able direction of M. Sylvain Dupuy. M. d'Indy's previous opera 'Fervaal' was produced at the same theatre in 1897.

## DRESDEN.

Marie Wieck, daughter of Friedrich Wieck, and a half-sister of Clara Schumann, who made her first appearance in public at a Gewandhaus concert sixty years ago, recently gave a 'Schumann' evening at Dresden, where she resides. Despite her seventy years she played, according to the Vienna *Neue Musikalische Presse*, with astonishing physical and mental freshness. Her programme included the Concerto in A minor, and the Variations for two pianofortes (Op. 46), in which Fraulein Elisa Schwabhäuser took part.

## LAUSANNE.

A series of popular concerts are being given under the direction of Herr Hammer. To members of the 'Maison du peuple,' the entrance fee is only 20 centimes.

## MANNHEIM.

The *Allgemeine Musik-Zeitung* states that some compositions by Hugo Wolf, who is now confined in an asylum (and, we regret to say, without hope of recovery), will shortly be published by P. Ferd. Heckel, viz. the opera fragment 'Venegas,' in vocal score by the composer, also songs for voice and orchestra, 'Prometheus,' 'Der Rattenfänger,' 'Anakreons Grab,' and 'Wo find ich Trost.'

## MILAN.

*Le Guide Musicale* states that for the £2,000 prize offered by Signor Sonzogno for an opera, the jury is thus composed: P. Serao, U. Giordano and A. Toscanini represent Italy; Massenet, France; Jan Blockx, Belgium; J. Breton, Spain; Humperdinck, Germany; Goldmark, Austria-Hungary; and Asger Hamerik, Denmark and England. That the gifted Danish composer should be elected for his own country is reasonable enough, but Signor Sonzogno ought surely to have secured one of our many eminent composers to represent England—or, we would rather say, Great Britain and Ireland.

## PARIS.

M. Bruneau, composer of 'Le Rêve,' has completed the score of a new opera, 'L'Enfant-Roi,' which he intends to offer to M. Carré for the season 1903-4. The libretto bears the signature of Emile Zola who, says *La Vie Musicale*, 'at his death bequeathed to his collaborator a number of scenarios sufficient to last him for his lifetime,' adding 'A good piece of news for the admirers of the composer of "Messidor" !'

## PRESSEBURG.

We read in the *Neue Musik-Zeitung* that Beethoven's 'Missa solemnis' was performed in its entirety on St. Cecilia's day in the cathedral, constituting part of the liturgical service. It was first given here in 1835, and since 1891 has been performed every year. Various Church musical societies took part in it, the conductor being Dr. Eugen Kossow.

## SANGERSHAUSEN.

The chief magistrate here proposed to sell the four recently discovered letters written by J. S. Bach, to an archivist at Berlin for the sum of £150. The minister of public worship, however, very properly refused to give his consent to the sale, considering that it would be far better to hand over the letters to the Ephoral library of this city, or to some Bach collection.

## Country and Colonial News.

## BRIEFLY SUMMARISED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ALLERTON.—The Choral Society gave a satisfactory performance of Haydn's First Mass in B flat in the Congregational Chapel on the 20th ult. The work was given in memory of the late Mr. Illingworth Robertshaw (formerly conductor of the Society). The choir sang on the whole with excellent expression and attack, and was accompanied by a small but competent orchestra. Mr. G. F. Sewell conducted.

BASINGSTOKE.—The Harmonic Society gave a performance of Cowen's 'St. John's Eve' in the Town Hall on the 12th ult. The solo vocalists were Miss Claribel Hyde, Miss Hester Kimbell, Mr. Robert Curtis and Mr. Herbert Simmons. In the absence of the leader of the orchestra (Mr. J. S. Liddle), his place was taken by his daughter Miss M. F. Liddle. Mr. W. H. Liddle conducted an excellent performance.

BATH.—At St. Saviour's Parish Church on the 15th ult. Handel's 'Samson' was creditably sung by the St. Saviour's Choral Class, consisting of about fifty voices, supported by a band of twenty performers led by Mr. Heinrich. The soloists were Mrs. Braddick, Miss Mary Wood, Mr. Bright Jones, Mr. W. Moore and Mr. C. T. Marriner. Mr. J. S. Barker was at the organ and Mr. S. Edwards conducted.

BODMIN.—The Philharmonic Society gave an excellent performance of Haydn's 'Creation' on the 7th ult. The choir sang with spirit, and the solo vocalists were Miss Edith Blight, Mr. Albert Collings, and Dr. Meadows. A contingent of the Royal Marine Band, together with local assistance, supplied the accompaniments. Mr. E. W. Sherbourne was at the pianoforte, and Mr. F. C. Thomas the organ. Mr. W. L. Twinning conducted.

**CARLISLE.**—The Stanwix Choral Society provided an attractive programme at their concert in the County Hall on the 22nd ult., the chief features being 'Hiawatha's Wedding-Feast' and Parry's 'Blest Pair of Sirens.' The choir sang with intelligence and were supported by an excellent orchestra. Mr. Henry Brearley sang the solo in Mr. Coleridge-Taylor's cantata, and Madame Janet Reed gave some soprano solos. Mr. C. R. Doeg conducted.

**COWES.**—An excellent performance of Coleridge-Taylor's Leeds Cantata 'The Blind Girl of Castél-Cuillé' was given by the Northwood Choral and Orchestral Society on the 7th ult. The choir sang on the whole with praiseworthy success and was efficiently supported by a small orchestra. The solo parts were satisfactorily undertaken by Mrs. A. E. Shergold, Miss Ethel Lister and Miss Constance Dugard, and in the second part, which was miscellaneous, these vocalists were joined by Mr. Charles Tree. Mr. Frederick Rutland, who conducted with ability, deserves commendation for his care in training both choir and orchestra.

**CROYDON.**—A concert was given on the 15th ult. at West Croydon Hall, when, besides other violin solos cleverly played by Miss Goldie Baker, a youthful violinist, she played with much ability two movements from Mr. Coleridge-Taylor's 'Gipsy Suite,' in which she had the advantage of the composer's accompaniment. The other artists who appeared were Miss Nannie Tout, a fine, powerful soprano, Miss Kelyn Williams, Mrs. Leonard Snow, Mr. Harry Stubbs, and Mr. R. E. Miles. Mr. Ernest Dale was the accompanist.

**DUNEDIN, NEW ZEALAND.**—The Dunedin Musical, Literary, and Elocutionary Competitions Society held its first Annual Festival in the Victoria Hall and St. Matthew's School during the first week of November. Over 300 competitors were heard in the pianoforte, violin, and vocal sections, and a number of the local choirs entered for the Choir Contest. Mr. Maughan Barnett, of Wellington, was the judge.

**HASLINGDEN.**—Miss Mary Spencer gave her Second Annual Chamber Concert at the Public Hall on the 14th ult., the artists being, besides herself, Mr. John Lawson (violinist), and Mr. William Warburton (violinist); Miss Ellen Sellars was the vocalist. The programme included Grieg's Sonata in C minor for pianoforte and violin, Beethoven's Trio in C minor, and Chopin's Introduction and Polonaise for pianoforte and violoncello, these being played by Miss Spencer and her colleagues in a very brilliant manner. Mr. George Oldham was an efficient accompanist.

**NEWPORT (MON.).**—The Musical Society gave a performance of 'Elijah' at the Tredegar Hall on the 15th ult. The solo vocalists were Miss Winifred Ludlam, Miss Minnie Chamberlain, Mr. Tom Child, and Mr. Arthur Deane, the part of the Youth being sung by Master Charles Goulding. Mr. E. G. R. Richards conducted.

**VENTNOR.**—Handel's 'Samson' was performed by the Ventnor Musical Society at the Town Hall on the 21st ult. The solo vocalists were Miss Hilda Howard, Mr. David Riddell Hunter, and Mr. Lawrence Fryer. The band and chorus of one hundred performers, under the conductorship of Mr. Evan Jones, were fully efficient, and the conductor is to be congratulated on the success of the performance.

**WELLINGTON, NEW ZEALAND.**—Mr. Robert Parker, organist of the Cathedral, and conductor of the Wellington Orchestral Society, gave his Annual Concert on December 4. The programme included Mendelssohn's Overture 'Fingal's Cave,' Weber's 'Concertstück,' in which the solo part was admirably given by Miss Janet Ross (a pupil of the conductor), and Moszkowski's Suite 'From foreign parts,' all admirably rendered by the orchestra. Miss Phoebe Parsons and Mr. Leslie Edwards were the vocalists. The programme was completed by a beautiful romance for horn by R. Strauss, played with much skill and expression by Mr. G. G. Schwartz, a member of the orchestra. Mr. Parker conducted.

## Obituary.

With regret we place on record the death of Mr. WILLIAM DUNCAN DAVISON, brother of the late Mr. J. W. Davison, the distinguished music critic of *The Times*. Mr. Duncan Davison, who had reached the age of eighty-eight, passed away at 49, St. Charles's Square, North Kensington, on the 14th ult. He was for many years in business as a music-publisher. His office, a well-known rendezvous of musicians, was on the first floor of a house in Regent Street, opposite to where the Argyll Rooms of concert fame in the early years of the last century stood. The deceased gentleman, formerly the proprietor of the now defunct *Musical World*, was a familiar figure in the concert-room, where he always had a cheery word for his friends, especially any who took an interest in old-time music-doings in which his brother, the redoubtable 'J. W. D.,' played so prominent a part. Peace to his memory!

The death on New Year's Day of Mr. ROBERT GRIFFITHS, secretary of the Tonic Sol-fa College from 1875 until 1900, removes a much-respected personality known to tonic sol-faists in all parts of the world. Mr. Griffiths was born in 1824, and was thus in his seventy-ninth year at the time of his decease.

## Answers to Correspondents.

**PUPIL.**—(1) You will find some historical particulars of Bach's 'Christmas Oratorio' in our issue of December last, p. 805. (2) Verdi was born at Roncole, October 10, 1813, and died at Milan, January 27, 1901. (3) Handel did not conduct the first performance of his 'Messiah' in the present mode with baton in hand, but he sat at the harpsichord, which he played, and directed the performers from that point of vantage, according to the custom of his day.

**H. E. J.**—You seem to have a valid claim in the case you mention, but the extent of that claim is not clear from the way you state your case. Unless a definite number of pianoforte and organ lessons was agreed upon, you could hardly claim for more than one of each, which would probably not be worth your while. Moreover, there is always difficulty in proving a verbal agreement in the absence of witnesses.

**BALLACHRINK.**—In regard to the balance of a choir of mixed voices, the late Sir Joseph Barnby advised that the sopranos should be one third of the number, basses one fourth, tenors one fifth, and altos the remainder. At the Sheffield Musical Festival held last year the disposition of the voices was as follows:—

Sopranos.	Altos.	Tenors.	Basses.	Total.
91	78	73	91	333

**L. O. T. W.**—(1) Naumann's 'History of Music' will doubtless answer your purpose, but for particulars of modern composers you need to obtain special books, e.g., 'Masters of Modern Music' Series, and separate biographies. (2) Yes, Professor Prout's theoretical works naturally have a high reputation. (3) Schubert's Op. 27 and Op. 40 consist of three marches and six marches respectively for pianoforte, four hands.

**A TEACHER OF SINGING.**—The operas 'Le Perle de Bresil' (David) and 'Lakmé' (Delibes) are published, price £1 each net; the songs from the latter work only can be obtained in separate numbers. The operas of 'Il Seraglio,' 'Cosi fan tutte,' and 'Idomeneo' are published with both Italian and German words at about 2s. or 3s. each; the songs are issued separately.

**R. W. P.**—(1) As 6-4 time is a duple rhythm, the accents naturally fall on the first and fourth beats of the bar. (2) 'Be not afraid' (Mendelssohn) is arranged for the organ by Dr. Steggall; we do not know of a similar transcription of Beethoven's 'Kreutzer Sonata,' second movement.

**C. E. M. J.**—We are sorry we cannot give the names of organ-builders or of teachers.

G. B.—(1) The Overture to 'Zampa' and Mendelssohn's Spring Song are not, we are glad to say, arranged for the organ. (2) Very likely a misprint of trifling importance. (3) We cannot express an opinion on the method, but we hear it well spoken of. (4) See 'The Musical Profession,' by Dr. Fisher (Curwen).

J. M. D.—You could not do better than submit the reputed Strad to Messrs. W. Hill and Sons, 140, New Bond Street, the eminent violin experts, who would give you a reliable opinion in regard to the instrument in question and its value.

DOLCE.—You ought to proceed very carefully with so young a pupil. A wrong judgment in training her voice may do serious mischief. Better develop the middle notes; those in the higher register may come later on.

J. B. W.—The article 'Mozart,' in Grove's 'Dictionary of Music and Musicians,' gives a critical estimate of that composer's works; consult also Jahn's monumental 'Life of Mozart.'

T.—After the vocalist has sung the last note, with the exception of those in No. 28 (Recitatives in Haydn's 'Creation').

E. G.—Perhaps Baker's 'Dictionary of Musicians' (Woolhouse) will meet your requirements in regard to a 'dictionary of musical notabilities.'

F. L. B.—You will probably find the following book useful: 'What is good music?' by W. J. Henderson, published by John Murray.

THEORIST.—Oxford or Durham would probably suit your circumstances.

ENQUIRER.—You would do well to consult Mrs. Curwen's 'Child Pianist'; it is a good foundation on which to build.

W. P.—We regret to be unable to offer advice on instruments of the Pianola species.

M. L.—See answer to 'Enquirer.'

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